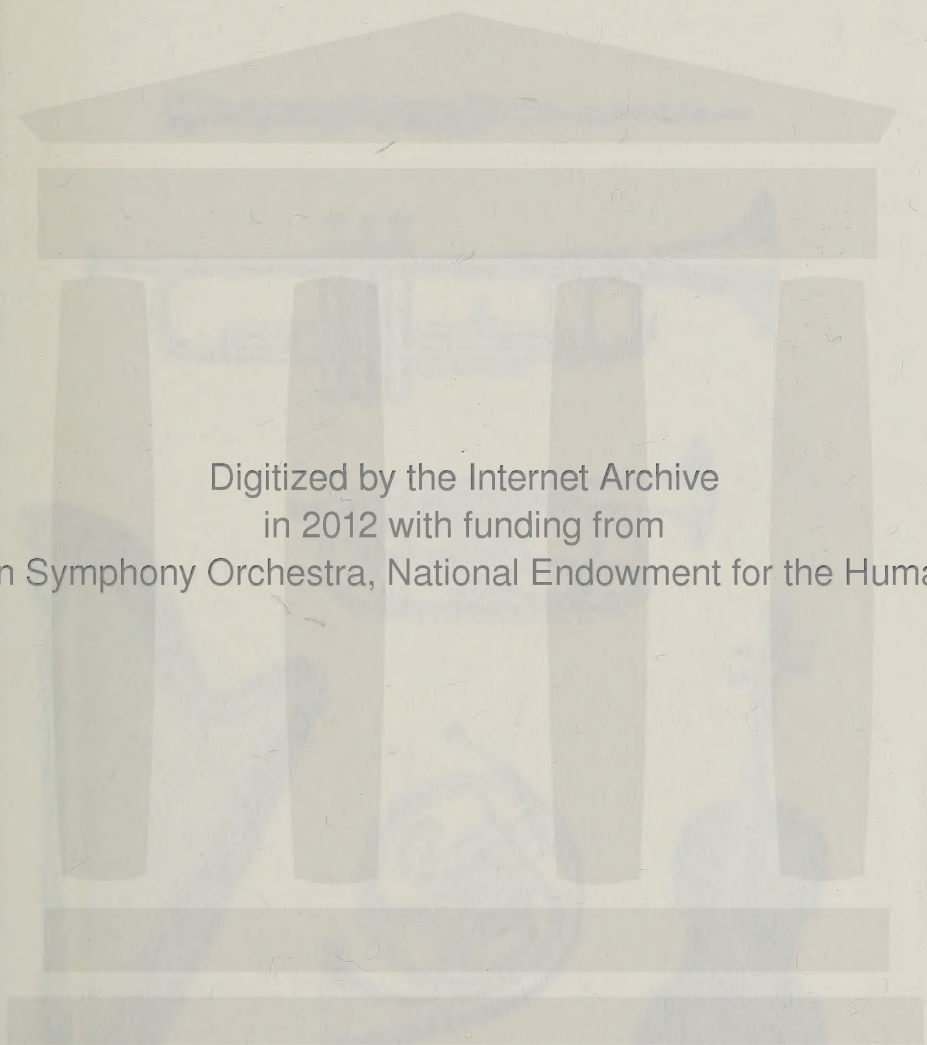


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Boston Symphony Orchestra

Seiji Ozawa, Music Director



OPENING NIGHT 1985

Tuesday, October First

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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

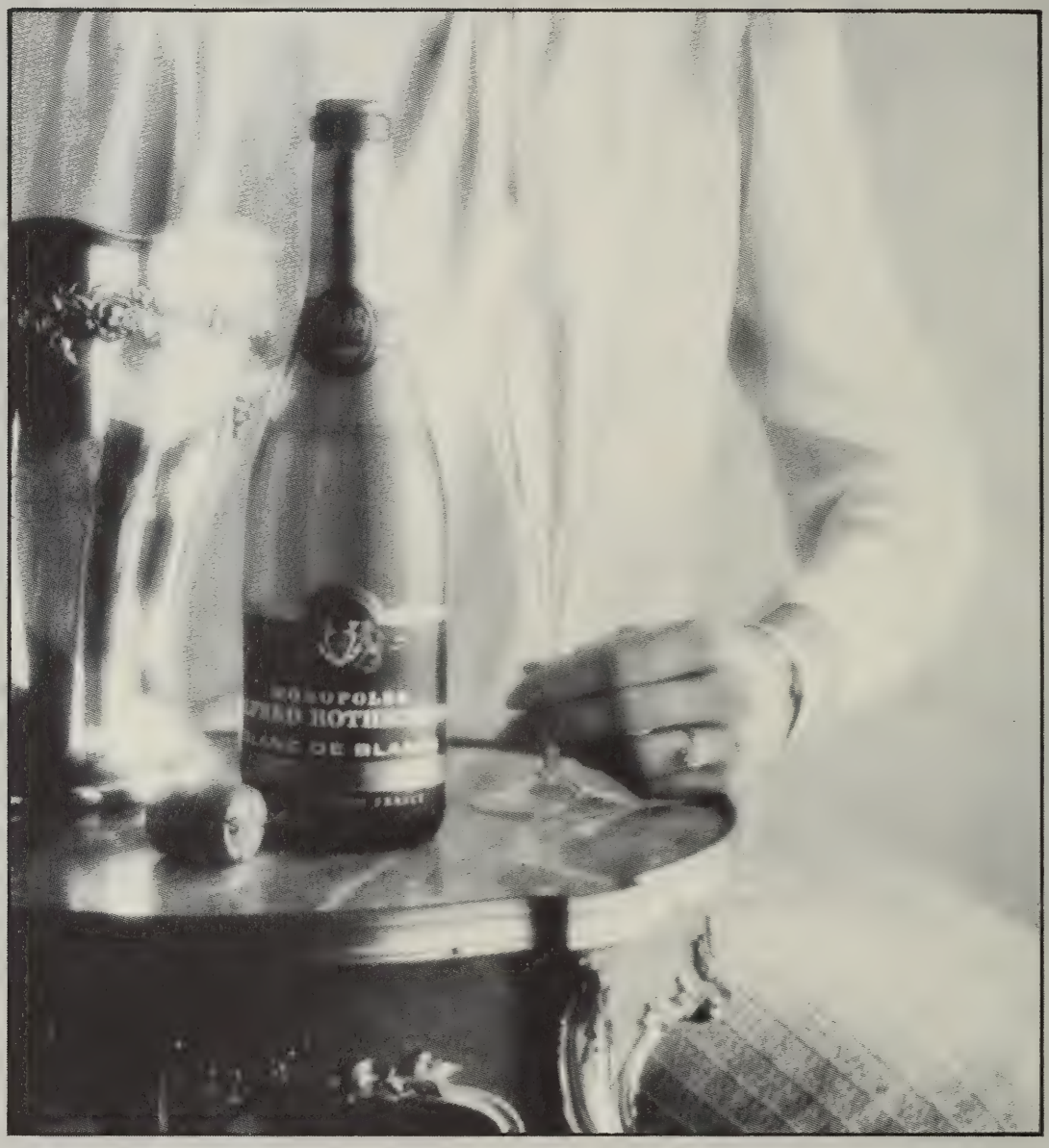
As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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BOSTON SYMPHONY ORCHESTRA 1985-86

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Malcolm Lowe
Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C.
Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
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Willona Henderson Sinclair chair

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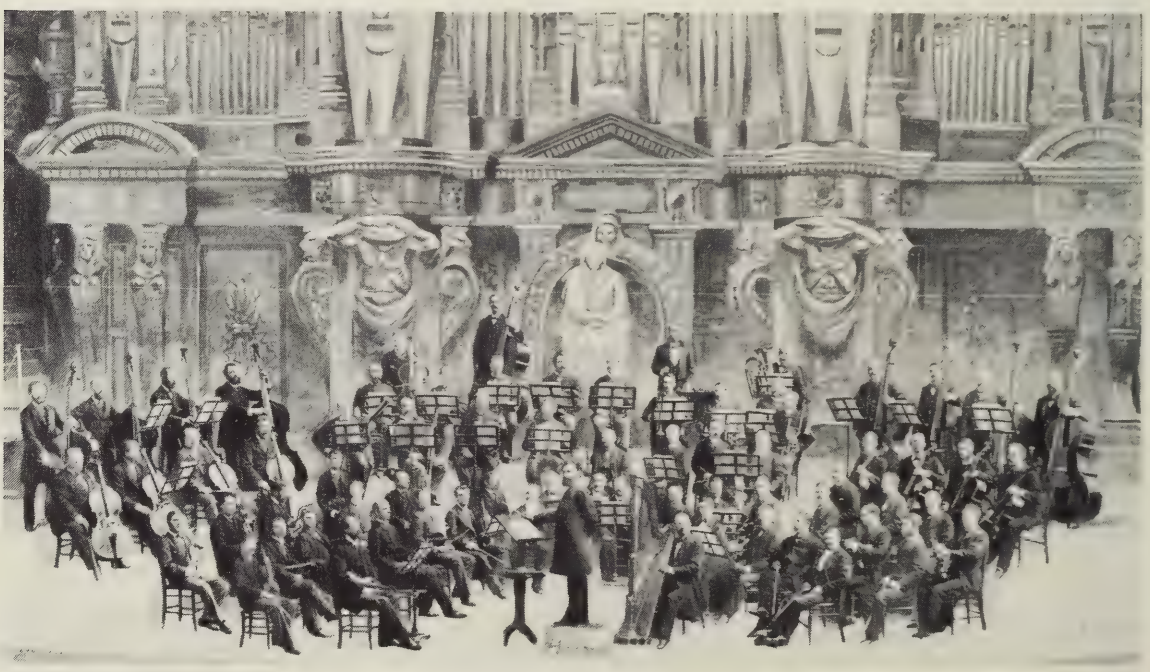
A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

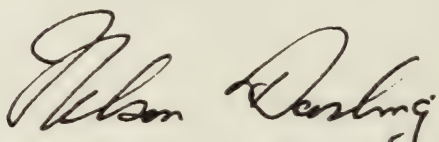
Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.

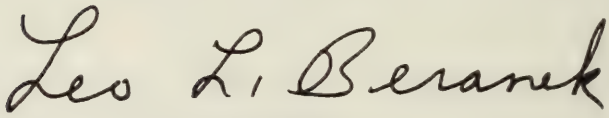
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We offer our warmest thanks to Walter J. Connolly, Jr., Chairman of Bank of New England Corporation, and to Peter H. McCormick, Chairman of Bank of New England N.A., for their strong support.

Sincerely,



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President, Board of Trustees
Boston Symphony Orchestra



Leo L. Beranek
Chairman, Board of Trustees
Boston Symphony Orchestra

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

OPENING NIGHT 1985

Tuesday, 1 October at 6:30

SEIJI OZAWA conducting

STRAUSS — *Don Juan*, Tone poem after Lenau, Opus 20

MARCELLO — Trumpet Concerto in D minor
- Andante e spiccato
- Adagio
- Presto

MAURICE ANDRÉ

MOZART — The Queen of the Night's Act II aria,
"Der Hölle Rache," from *The Magic Flute*, K.620
(arranged for trumpet)

Mr. ANDRÉ

INTERMISSION

BRAHMS — Symphony No. 1 in C minor, Opus 68
- Un poco sostenuto—Allegro
- Andante sostenuto
- Un poco allegrette e grazioso
- Adagio—Più Andante—Allegro non troppo ma con brio—Più Allegro

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Philips, Telarc, CBS, Deutsche Grammophon, Angel/EMI, New World, Hyperion, and RCA records

Baldwin piano

Richard Strauss
Don Juan, Tone poem after Lenau, Opus 20



Richard Strauss was born in Munich, Germany, on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. Most biographers have concluded that the first drafts for Don Juan *were made in the fall of 1887; Strauss completed the score in the summer of 1888, and he conducted the first performance on 11 November 1889 with the Court Orchestra in the Grand Ducal Theater of Weimar. The Boston Symphony Orchestra gave the first American performance on 30 October 1891 under the direction of Arthur Nikisch. It was programmed at later Boston Symphony concerts by Wilhelm Gericke, Richard Strauss, Karl Muck, Max Fiedler, Pierre Monteux, Georg Schnéevoigt, Henry Hadley, Serge Koussevitzky, Sir Henry Wood, Richard Burgin, Bruno Walter, Charles Munch, Jean Morel, Eugene Ormandy, Erich Leinsdorf, Josef Krips, Charles Wilson, and William Steinberg. Eugene Ormandy conducted the most recent subscription performances in February 1983; Seiji Ozawa conducted the most recent Tanglewood performance this past August. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, glockenspiel, harp, and strings.*

It is altogether fitting that Strauss's *Don Juan*, an evocation of the greatest erotic subject of all time, should be composed under the influence of his own first passion for Pauline de Ahna, the soprano who was eventually to become his wife. Strauss met her in August 1887 while on a visit to his uncle Georg Pschorr in a village an hour's ride from Munich. Pauline was the daughter of a prominent musical villager, General de Ahna, and she had at that time already completed vocal studies at the Munich Conservatory, though she had made no progress in a career. Strauss, completely smitten by the girl, decided to supervise her further instruction, so that by the time he took over the opera in Weimar two years later, he was able to introduce her as one of the leading sopranos.

The story of Don Juan, has appeared over and over again in European literature and music. Strauss knew Mozart's *Don Giovanni*, of course, but his version owes no allegiance to the plot or characterization of the Mozart work. Nor did Byron's extended narrative poem "Don Juan" play a direct role in Strauss's plans. He found inspiration rather in the work of Nikolaus Lenau, an Austrian romantic poet of Hungarian birth who had died in a mental asylum in 1850 leaving unfinished a poetic drama on Don Juan partly inspired by Byron; the surviving fragments were published in 1851. Lenau's version of the legend was a psychological treatment of a man devoted to an idealistic search for the perfect woman. He glories in the experience of the individual moment above all else, but learns that each successful exploit has led to some great harm, a fact that makes his existence increasingly burdensome. In the end, challenged by the brother of one of the women he has seduced, he throws his sword away at the moment when he has all but conquered because he finds victory "as boring as the whole of life." His opponent puts an end to his career with a single sword stroke.

Strauss prefixed three excerpts from Lenau's work to his score. The first two, drawn from early in the play, show Don Juan discussing his philosophy with his brother Don Diego, who has been sent by their father to bring him home. The last comes from shortly before the final confrontation; Don Juan hopes that his enemy will soon put an end to his futile life. The poetic excerpts convey nothing of the action of the play, provide no details of the women that succumb to the Don's amorous powers. But they convey something of the psychology of the leading character who acts throughout this composition.

Regarding these excerpts, Donald Francis Tovey wryly remarked, "The philosophy of these sentiments is not good citizenship, but it is neither insincere nor weak. It is selfish, but not parasitic." It is also clearly not a "plot" for a musical score; there is no emphasis on action or any series of incidents. It tells us all Strauss wants us to know about his Don Juan. The various women with whom he is involved serve merely as a foil for musical ideas, not as individuals.

For a composer whose father consciously restricted his studies to the classics, particularly Mozart and Mendelssohn, and whose earliest compositions followed clearly in the same vein, *Don Juan* is an astonishing achievement, a rocket exploding in a quiet countryside. With one stroke Strauss conquered the most advanced style of composition and orchestral treatment—and he was himself only twenty-four. Having earlier composed music that carefully followed the "rules" of classical procedure, however irksome they may have become to him, Strauss was converted to the "music of the future" by Alexander Ritter, a violinist in his orchestra at Meiningen. Ritter was a devout follower of Liszt and Wagner and had married Wagner's niece. He persuaded Strauss that "new ideas must search for new forms," and Liszt's procedures in his symphonic poems of allowing the poetic element to become the guiding principle for the symphonic work dominated Strauss's output for nearly two decades.

The first results of the conversion were his four-movement symphony *Aus Italien* (*From Italy*), which fused conventional structures with new ideas. He followed it with the first version of *Macbeth*, which, after a private reading with his orchestra, he withheld for revisions, completed only after the astounding premiere of *Don Juan*.

In the fall of 1889, at the recommendation of Hans von Bülow, Strauss became assistant conductor at the Weimar Opera. His employers there, forward-looking Wagnerians, were enormously impressed when he played *Don Juan* to them on the piano, and they insisted that he give the premiere at a concert of the Weimar orchestra. Though Strauss had his doubts about the ensemble's ability to cope with the extraordinary demands of the new score, he agreed, rather than wait for an uncertain future performance in a larger musical center. The orchestra took the piece well after the initial shock of the first rehearsals. One of the horn players remarked, "Good God, in what way have we sinned that you should have sent us this scourge!" But Strauss was in good humor throughout the difficult rehearsals, and he wrote after the premiere, "We laughed till we cried! Certainly the horns blew without fear of death . . . I was really quite sorry for the wretched horns and trumpets. They were quite blue in the face, the whole affair was so strenuous."

From the day of that first tumultuous performance in November 1889, Strauss was instantly recognized as the most important German composer to appear since Wagner. He was launched on his string of brilliant and innovative orchestral works, and he was to continue in that line until his attention gradually was directed almost totally to the operatic stage. Even as he conducted *Don Juan*, *Death and Transfiguration*, the next in his series of "tone poems" (the descriptive term he preferred) lay all but finished on his desk.

The opening pages present a brilliant array of themes that clearly suggest a character of the fullest manly vigor. The first measure offers an oblique approach to

the home key of E major through a bold arpeggio in C major that moves purposefully to the home key by the third measure. The first phrases contain a half dozen brief ideas, all of which will be further developed. For all his new-found independence of formal rules, Strauss shapes this opening like a traditional sonata-form movement with a long and carefully prepared transition (with sustained wind chords, string tremolos, and an expressive violin solo) to the "normal" secondary key of B, in which we hear an extended love scene, easily understood as the "second theme."

This is developed at length in a passage of Tristanesque richness, but as it dies away, the cellos dryly insert the arpeggio from the very opening—here suggesting unmistakably that Don Juan is already somewhat bored with this conquest and ready to move on. This begins a formal "development" of several motives from the first group. It builds into a frenzied climax suddenly breaking off as the woodwinds indicate the presence of a newly captivating woman, while violas and cellos begin the Don's wooing with a yearning theme, to which the flute coyly responds—and refuses his overtures. He continues to urge, though, and her capitulation comes with a poignant oboe melody that introduces a delicate episode in which the woodwinds (with the oboe in the lead) represent the girl's devotion, while the lower strings continue to recall Don Juan in her arms.

As this lovely music dies away, Strauss introduces a bold stroke—an entirely new theme for Don Juan, presented in the four horns in unison, a theme so memorable that it remains the single best-known phrase of the score. It makes of the protagonist something positively heroic as he continues on his quest (despite the oboe's feverish attempt briefly to recall their love). The themes associated with the Don (including the new horn figure) lead suddenly into an elaborate pictorial passage often referred to as the "carnival scene" (possibly a reference to a scene at a masked ball in Lenau's play). A sparkling figure with triplets appears in the woodwinds and is developed at length against some of the earlier material, growing quickly to a pitch of excitement that collapses even more suddenly: Don Juan has hit rock bottom. He recalls his three former loves (in the flutes, then oboe and bassoon, finally solo violin).

All this happens over an extended dominant pedal in cellos, double basses, and timpani, suggesting that Strauss intends to recall traditional sonata procedure by arranging a formal recapitulation. Indeed, the dominant pedal continues while two of the themes build to a more confident mood, suddenly pausing as if for a breath—at which the strings launch us into a formal recapitulation. Formal, but not literal. It is much abbreviated, climaxing in the return of the "new" Don Juan theme in the four horns, now in the tonic key of E (which calls for all four players to reach unprecedentedly high notes, no doubt the occasion for the lament of the horn players in Strauss's orchestra who first had to deal with it.)

The tail of this theme is extended and developed to an exciting climax, and all seems ready for a triumphant cadence when after a sudden long silence comes the collapse. This is the moment hinted by the passage in Lenau's poem planted at the head of the score: "the fuel is consumed, and the hearth is cold and dark." In Don Juan's final encounter with the brother of one of his conquests, he suddenly realizes the utter futility of his existence. He throws away his sword (a cold minor chord softly played by the orchestra) and is stabbed to death (a single dissonant note inserted into the minor chord by the trumpets, like a sword slipping between two ribs). With breathtaking suddenness the music collapses and ends, bleak and chill.

—Steven Ledbetter

Alessandro Marcello
Trumpet Concerto in D minor

Alessandro Marcello was born in Venice in 1684 and died there in 1750. This concerto was originally composed for oboe solo and published in 1717 or 1718. The actual date of composition and the date of the first performance are unknown. This is the orchestra's first performance of any music by Alessandro Marcello. In addition to the solo part (here transcribed for trumpet by Ivan Joutié), the score calls for strings and continuo. The harpsichordist is Mark Kroll.

Alessandro Marcello was the consummate amateur composer. Like so many members of the minor nobility or the upper classes in late Renaissance and Baroque Italy, he spent much of his life in artistic exertions of one sort or another. Alessandro learned the violin as a child from his father, who was nothing less than a Venetian senator. He was also a distinguished painter and poet, as well as a capable singer, and he pursued studies in mathematics and philosophy as well. His younger brother Benedetto (1686-1739) became a professional musician, though he was also active in several political posts in the "Most Serene Republic," as Venice was styled, and he wrote a wonderfully funny satire called "Il teatro alla moda" ("The Fashionable Theater") lampooning Vivaldi and other opera composers of the day under the guise of being a "how-to" book for the composition of a successful opera.

Both brothers were members of learned academies. Alessandro was admitted to the distinguished Arcadian Academy, where he received the pseudonym Eterio Stinfalico, a name he used for all of the published music that appeared under his own control. This includes a dozen cantatas for solo voice and basso continuo published in 1708, a dozen sonatas for violin solo (published in 1740), and a half dozen concertos for two flutes or oboes, bassoon, strings, and continuo, also published in 1740. But his best-known concerto—written for oboe solo with strings—was transcribed for keyboard by J.S. Bach; for a long time it was ascribed to Vivaldi. But the identity of the composer was ascertained only with the discovery of an anthology of "Concertos for five parts" by various composers published in Amsterdam about 1717. One of these, for oboe and in D minor, is attributed to Alessandro Marcello by name (not by his Arcadian pseudonym).

Alessandro was a superb craftsman who took pains to be original in the context of a stereotyped form, the Baroque concerto as codified by Vivaldi. In three movements, arranged in a fast-slow-fast pattern, the layout of the musical discourse is based consistently on the presence of a ritornello, a full musical statement by the entire orchestra that sets the basic mood of the movement and provides a good deal of its material. In this case the ritornello is a brief unison figure stalking along in steady eighth-notes with a sixteenth-note scale at its end. The solo enters with a single bar anticipating the soloist's florid line to come. Throughout the movement the ritornello returns in different but closely related keys, anchoring each harmonic modulation and sending the soloist off on another flight of fancy. The slow movement begins as a lyric effusion for the soloist, but it soon turns into a dialogue with a solo violin over pulsing repeated notes. The final Presto begins with the soloist at once, fanfarelike, stating the first half of the ritornello, while the strings play the remainder. The conclusion is vigorous and dancelike.

—S.L.

Wolfgang Amadè Mozart
"Der Hölle Rache," from *The Magic Flute*, K.620



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed Die Zauberflöte (The Magic Flute) *in the last months of his life, between July and September 1791. The first performance took place in the Theater an der Wien in Vienna on 30 September. Erich Leinsdorf conducted the Boston Symphony Orchestra in a complete concert performance of* The Magic Flute *in 1966 at Tanglewood, and the orchestra has performed the overture and selected arias on numerous occasions. In fact, Georg Henschel, Wilhelm Gericke, and Arthur Nikisch all programmed "Der Hölle Rache" early in the orchestra's history. Tonight's performance is the first time, however, that this aria has been performed by the orchestra in an arrangement for solo instrument. The soprano aria "Der Hölle Rache kocht in meinem Herzen" ("The wrath of hell burns within my heart") calls for coloratura soprano with an orchestra of two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

The Magic Flute, Mozart's first opera composed to a German text since *The Abduction from the Seraglio* a decade earlier, unveils a rich musical world, one in which an evil queen expresses her foul intentions through elaborate coloratura, a child of nature covered with bird feathers sings popular songs, a prince and princess undergo a series of trials to elevate them above the mere external rank of aristocracy to the higher rank of *"Mensch"* (*"human"*) in song of elevated simplicity, and a fatherly priestlike figure sings what Bernard Shaw once described as the only music ever written by a human being fit for the mouth of God. By the time of Mozart's death, just two months after the opera's premiere, *The Magic Flute* was clearly a hit. Even while lying on his deathbed, Mozart mentally followed each evening's performance in his imagination. Beethoven considered it one of the marvels of the age, and no less a figure than Goethe planned a literary sequel.

Mozart's conception of the Queen of the Night is wonderfully successful. Though she appears only three times (the third being a very brief moment in the finale), her music makes her unforgettable. In each act Mozart gives her an aria of spectacularly florid difficulty. But the coloratura is not simply for show: each time it helps to characterize the Queen, to differentiate her strikingly from the rest of the cast, and (especially in her second-act aria) to make of her a creature almost demonic in her hatred, as expressed through the operatic conventions of a "rage" aria.

In Act I the Queen appears to Prince Tamino as a sorrowing mother who has lost her beloved daughter Pamina to a "wicked demon" named Sarastro. She urges the prince to bring Pamina safely away from Sarastro's clutches. (The fast conclusion of *"O zitt're nicht"* is the Queen's fervid exhortation: "You will be the one to go free my daughter, to be her savior.") Only later does Tamino come to understand that Sarastro is holding Pamina because she is destined for a higher fate—with Tamino she is to be the representative of a new order of humankind, an order of justice and

reason. When the Queen of the Night realizes that Tamino has been won over to Sarastro's cause, she comes to Pamina at night, gives her a dagger, and tells her that she must kill Sarastro. When Pamina shrinks at such a foul deed, the Queen launches into her most spectacular number—one of the most difficult and brilliant coloratura arias ever written—to threaten Pamina with "the vengeance of hell" (*"Der Hölle Rache"*) if she fails to fulfill her mother's order.

—S.L.

Johannes Brahms
Symphony No. 1 in C minor, Opus 68



Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance at Karlsruhe on 4 November 1876, and Leopold Damrosch introduced the symphony to America on 15 December 1877 in New York's Steinway Hall. Boston heard it for the first time when Carl Zerrahn conducted it at a Harvard Musical Association concert in the Music Hall on 3 January 1878, and the Boston Symphony played it during its first season on 9 and 10 December 1881, Georg Henschel conducting. It has also been played at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa, and Sir Georg Solti. Eugene Ormandy gave the most recent subscription performances in February 1983, and Leonard Bernstein gave the most recent Tanglewood performance this past July. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-two years old. (Beethoven was thirty, Schumann thirty-one, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine, but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on 22 February), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn, a piece too little performed today. But a symphony was something different and had to await the sorting out of Brahms's

complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress, in the last-movement theme resembling the earlier composer's *Ode to Joy* (a relationship Brahms himself acknowledged as something that "any ass could see"), and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we know from the later symphonies. But, at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on 4 November 1876 and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat . . . merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft which binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent, across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly sombre in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* colorings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement,

again a third away from the movement which precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune (intimated in the first violin phrase of the movement's introduction) suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel

More . . .

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Barrie and Rockliff, London); *Don Juan* is given detailed consideration in Volume I. Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy has also provided the Strauss article in the New Grove. Recommended recordings of *Don Juan* include Rudolf Kempe's with the Dresden State Orchestra (with Strauss's early tone poem, *Macbeth*; Seraphim), George Szell's with the Cleveland Orchestra (with *Death and Transfiguration* and *Till Eulenspiegel*; CBS), Zubin Mehta's with the Los Angeles Philharmonic (with Respighi's *Feste Romane*; RCA), and, in a class by itself, Arturo Toscanini's with the NBC Symphony (RCA, monaural, with *Till Eulenspiegel*, the *Queen Mab* Scherzo from Berlioz's *Romeo and Juliet*, and *The Sorcerer's Apprentice*).

Maurice André has recorded the Marcello concerto and both Queen of the Night arias from *The Magic Flute* for Angel records. The Marcello is on a disc which also includes music of Albinoni, Haydn, and Telemann; the Mozart arrangements are in a varied collection of virtuoso selections for trumpet and orchestra.

Florence May, an Englishwoman who knew Brahms and studied piano with him, produced a comprehensive two-volume biography of the composer which is available in an expensive reprint of the original 1905 edition (Scholarly). Karl Geiringer's *Brahms: His Life and Work* is a smaller but no less important biography (Oxford). Also useful are Peter Latham's *Brahms* in the Master Musicians series (Littlefield paperback); John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides (U. of Washington paperback); Julius Harrison's chapter on Brahms in *The Symphony: Vol. I, Haydn to Dvořák*, edited by Robert Simpson (Penguin paperback); and Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Donald Francis Tovey's program note on the Brahms First is in the first volume of his *Essays in Musical Analysis* (Oxford paperback). Of special interest are Arnold Schoenberg's essay "Brahms the Progressive" in *Style and Idea* (St. Martin's), and an interview with "Carlo Maria Giulini on Brahms" in Bernard Jacobson's *Conductors on Conducting* (Columbia Publishing Co.). Seiji Ozawa and the Boston Symphony Orchestra have recorded the Brahms First Symphony for Deutsche Grammophon. Also recommended are performances by Herbert von Karajan and the Berlin Philharmonic (DG), Kurt Masur and the Leipzig Gewandhaus (Philips), Georg Solti and the Chicago Symphony (London), and the new live-concert performance by Leonard Bernstein and the Vienna Philharmonic (DG). Of significant historical interest, and each a very great performance in its own right, are the recordings by Wilhelm Furtwängler and the Berlin Philharmonic (DG), Guido Cantelli and the Philharmonia Orchestra (World import), and Arturo Toscanini with the NBC Symphony (RCA).

—M.M.

Maurice André



The most recorded trumpet player in the world, Maurice André was born in southern France. He graduated with the Prix d'Honneur from the Conservatoire de Paris and won First Grand Prize at the International Music Competition of the German Radio in 1963. For eight years he served as solo trumpet for L'Orchestre Radio Television Française and was concurrently engaged by the Concert Orchestra of Lamoureux. Mr. André made his acclaimed United States debut at Carnegie Hall in 1974 with the Württemberg Chamber Orchestra. Since then, he has performed regularly in the major cities and with all the leading American orchestras. He returned to the United States in 1980-81 for another tour with the Württemberg Chamber Orchestra and in 1982-83 with the Orchestre Philharmonique de France. Recent North American appearances have been with the symphony orchestras of Pittsburgh, Minnesota, Seattle, Houston, Detroit, Saint Louis, Montreal, and New York's 92nd Street Y Chamber Symphony. Mr. André is also a regularly featured guest artist with orchestras at Carnegie Hall, most recently in 1983-84 with the Houston Symphony conducted by Sergiu Comissiona. His 1984-85 season in the United States included appearances with the Denver Symphony, Minnesota Orchestra, the 92nd Street Y Chamber Symphony, the Los Angeles Chamber Orchestra, and the opening of the Detroit Symphony summer season at Meadow Brook this past June. In addition to opening the Boston Symphony's 105th season, Mr. André's 1985-86 engagements include a performance with the National Symphony, and recitals in New York, Boston, Minneapolis, and in Canada with organist Hedwig Bilgram. Mr. André performs most frequently in the capitals of Europe, where he is a regular guest with the major orchestras. He also appears in organ and trumpet recitals in Europe's most famous churches and cathedrals, and at such festivals as those of Salzburg, Vienna, Munich, and Athens.

Despite his busy schedule, Mr. André has found time to increase the repertoire for his instrument by editing and transcribing literature for trumpet and restoring many works to the standard repertoire. He is responsible for popularizing many Baroque masterpieces, especially the Telemann and Torelli concertos. He also performs contemporary works and includes the concerto of Alexander Arutunian in his current repertory. Mr. André's extensive discography, available in this country on the Angel/EMI, RCA, and Musical Heritage Society labels, includes some thirty recordings in print. In addition to classical repertoire, he has recorded popular folk melodies and recently released a jazz album with Michel Legrand. Mr. André's only other appearances with the Boston Symphony were in October 1978, when he performed at Symphony Hall and Carnegie Hall under the direction of Seiji Ozawa.



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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $5.00 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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FIRST AID FACILITIES for both men and women are available in the Cohen Annex near the Symphony Hall West Entrance on Huntington Avenue. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

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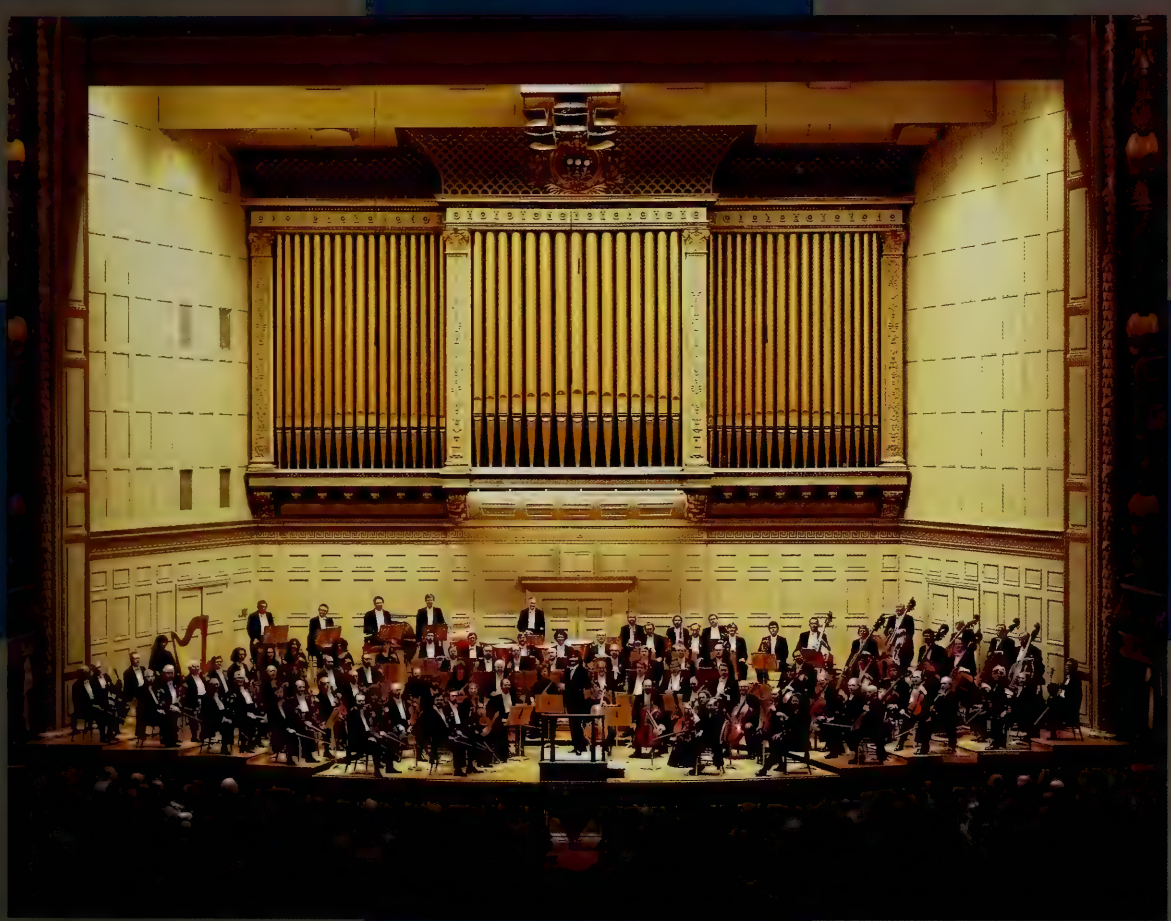
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105th Season

1985-86



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One Hundred and Fifth Season, 1985-86

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$12 Million National Campaign for the Tanglewood Music Center

A Fiftieth Anniversary Campaign for the Tanglewood Music Center was announced by the Boston Symphony Orchestra this summer. The campaign goal is $12 million, which will be used to endow student fellowships and faculty positions and renovate the Theatre-Concert Hall, which was designed by Eliel and Eero Saarinen in 1941. Funds will also be used to increase operating support for the Boston Symphony Orchestra's world-renowned summer music academy. The target for completion of the campaign is 1990, the fiftieth anniversary of the founding of the Tanglewood Music Center by Serge Koussevitzky and the Boston Symphony. If you would like to contribute, or for further information, please call John Keenum, Director of Foundation Support, at 266-1492, ext. 139.

Friday Luncheon Series

Subscribers to the Friday series may enjoy luncheon and an informative talk by attending the popular Friday Luncheons. The Boston Symphony Association of Volunteers continues its sponsorship of these events by combining the former "Stage Door Lectures" and "Behind the Scenes Luncheons" into one series. The complete series of eight is available for $80, any combination of four for $45, or a single luncheon for $12. The full schedule features talks by Harry Shapiro, Assistant Personnel Manager of the orchestra; Marc Mandel, Publications Coordinator; Marshall Burlingame, Principal Librarian; and Costa Pilavachi, Artistic Administrator, as well as four talks by Luise Vosgerchian, the Walter W. Naumberg Professor of Music at Harvard University. For reservations and further information please call the Volunteer Office at 266-1492, ext. 177.

Pre-Concert Supper Series

Subscribers to the BSO evening series are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") offer three evenings coinciding with each of five weeknight subscription series—Tuesday "B" and "C," and Thursday "A," "B," and "10"—combining dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on the evening BSO concert. Each series of three programs coincides with Tuesday "B" and "C," Thursday "A" and "10," and Saturday "A" and "B" dates. Both the "Supper Talks" and "Supper Concerts" series are offered at $47; a single concert or talk program (available only as space permits) is priced at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

Bank of New England Sponsors Opening Night 1985

The Boston Symphony Orchestra acknowledges the Bank of New England for its generous support in underwriting this season's Opening Night concert conducted by Seiji Ozawa, with guest soloist Maurice André, trumpet, on Tuesday, 1 October.

Pops Centennial Tour Made Possible by Signal Companies

We thank Signal Companies, Inc., for their sponsorship of the Boston Pops Centennial Tour, which brought the Pops 100th-birthday celebration to nationwide audiences this summer.

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with SANFORD SYLVAN, baritone
Copland Sextet for clarinet, piano, and strings
Mahler 'Songs of a Wayfarer'
(arranged for chamber ensemble by Arnold Schoenberg)
Riegger Concerto for piano and wind quintet, Op. 53
Brahms Trio in C for piano, violin, and cello, Op. 87

SUNDAY JANUARY 12 1986

Haydn Trio in G for flute, cello, and piano, Hob. XV:25
Loeffler Two Rhapsodies for oboe, viola, and piano
Lieberson 'Accordance,' for eight players
Mozart String Quintet in G minor, K.516

SUNDAY APRIL 6 1986

Mendelssohn Concert Piece in F for clarinet, bassoon, and piano, Op. 113
Copland Quartet for piano and strings
Boulez 'Dérive,' for six players
Schubert Quintet in A for piano and strings, D.667, 'Trout'

NEW SUBSCRIBER FORM: There are still good seats available for the 1985/86 season. You may become a subscriber by indicating your choice of location and price and by returning this form with a check payable to Boston Symphony to: New Subscriber, Symphony Hall, Boston, MA 02115.

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The Symphony Shop is ready for the new season with tantalizing gift ideas with a BSO or musical motif, as well as recordings by the BSO and Pops. Calendars, appointment books, drinking glasses, holiday ornaments, and children's books are just part of the exciting array of all-new merchandise. The Symphony Shop, located in the Huntington Avenue stairwell near the Cohen Annex, is open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will be happy to help you select the perfect gift. For merchandise information, please call 267-2692.

Remember Someone Special

The Boston Symphony Orchestra has created a Remembrance Fund through which you may recognize special occasions (such as birthdays, anniversaries, and weddings) or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, and have a remembrance card sent in your name, please include with your contribution the individual's name and address and the occasion you wish remembered. Contributions of $10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

Planned Giving Seminars

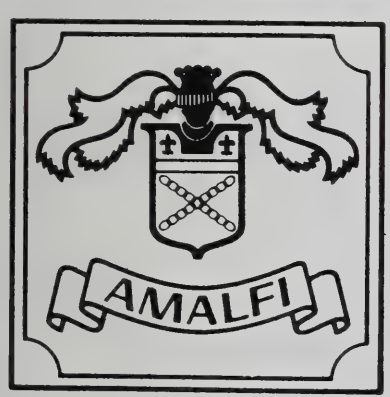
The Boston Symphony Orchestra is pleased once again to offer a series of Planned Giving Seminars conducted by John Brown, noted authority in the area of deferred gifts. Seminars for the 1985-86 season will be held prior to the BSO concerts on 25 October, 1 November, 12 December, 23 January, 4 February, 18 March, 11 April, and 18 April. For further information please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

A New Location for the Subscription Office

The BSO Subscription Office has moved down the first-floor Massachusetts Avenue corridor to the former location of the Friends Office and Ladies Lounge. Direct access is available from the Main Lobby, across from the Box Office.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



References furnished on request



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Acting Assistant Concertmaster
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Enid and Bruce A. Beal chair
Bo Youp Hwang
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Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
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* *Participating in a system of rotated seating within each string section.*
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Anne Stoneman chair
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Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

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Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
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Richard Sebring
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Andre Côme
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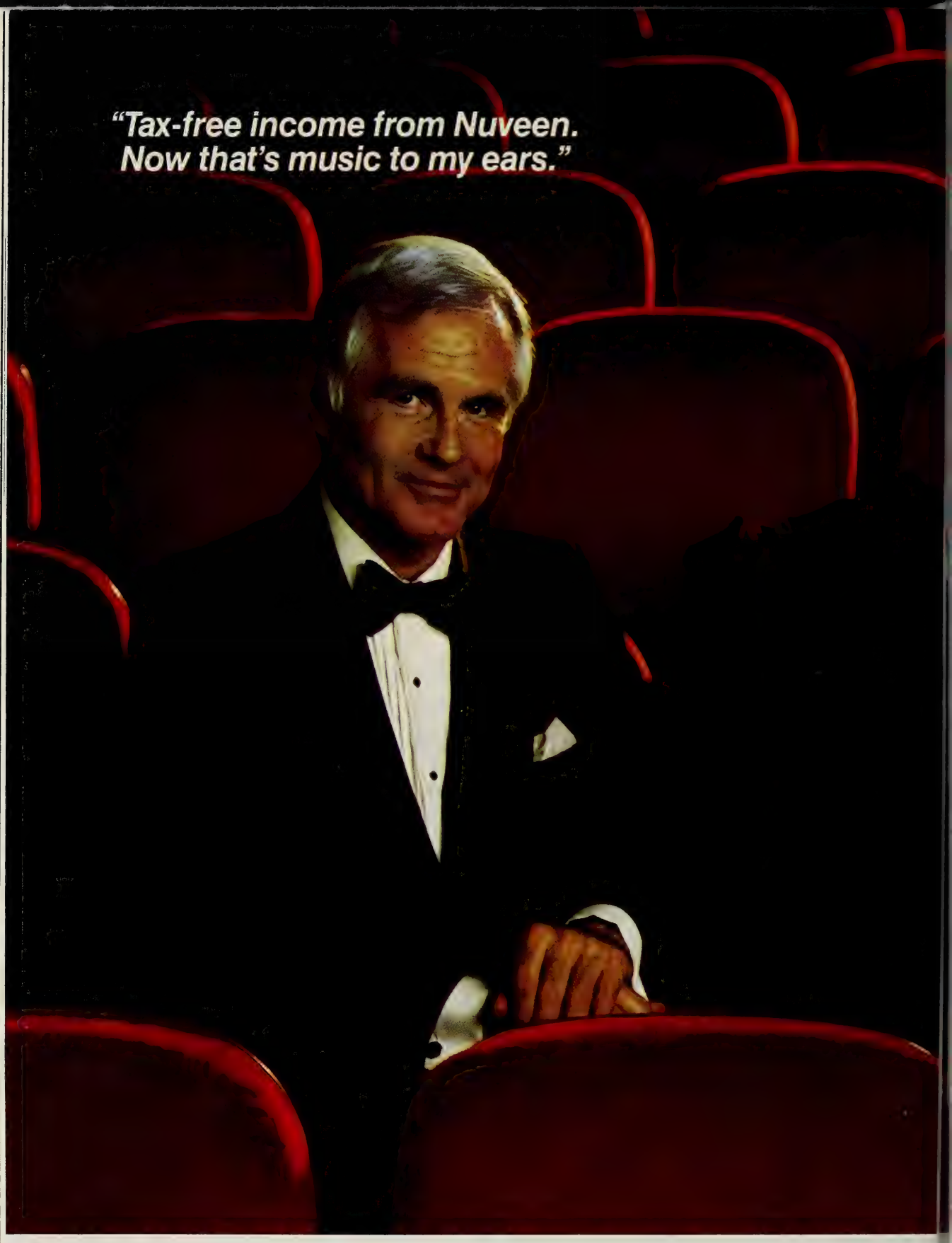
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

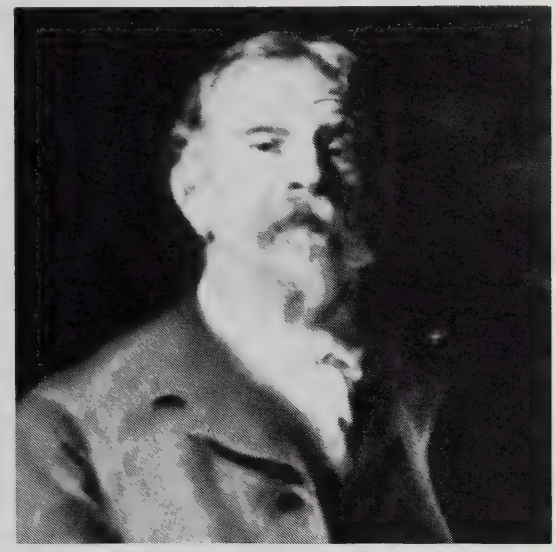
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson



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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

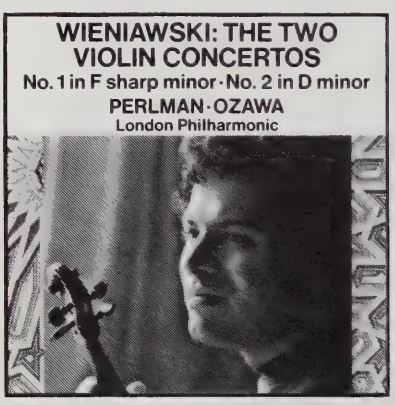
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Dmitri Shostakovich
Violin Concerto No. 1, Opus 77[99]



Dmitri Dmitriyevich Shostakovich was born in St. Petersburg (now Leningrad) on 25 September 1906 and died in Moscow on 9 August 1975. The Violin Concerto No. 1 was composed (as Opus 77) in 1947-48, but political difficulties deferred the premiere. Only after some revision, it seems, and renumbering as Opus 99, was the work performed, on 29 and 30 October 1955, with the Leningrad Philharmonic under the direction of Yevgeny Mravinsky; the soloist was the concerto's dedicatee, David Oistrakh. Oistrakh also gave the American premiere, during his first visit to this country, on 29 December of the same year, with the New York Philharmonic under the direction of Dimitri Mitropoulos. This concerto has been programmed twice before on Boston Symphony concerts, by Erich Leinsdorf in November/December 1964 and Edo de Waart in February 1975; Leonid Kogan was the soloist on both occasions. In addition to the solo violin, the score calls for two flutes and piccolo (doubling third flute), two oboes and English horn (doubling third oboe), two clarinets and bass clarinet (doubling third clarinet), two bassoons and contrabassoon, four horns, tuba, timpani, tam-tam, xylophone, celesta, two harps, and strings.

Few composers were so affected by external political events in the course of their life's work as Dmitri Shostakovich. After producing his first symphony at the age of nineteen, Shostakovich was widely recognized as the most brilliant talent to appear in Soviet Russia. But his career was repeatedly sidetracked by the particular demands of the Soviet state for music that was accessible to the masses, avoided "decadent" western trends, and—wherever possible—glorified Russia and the Soviet political system. Stalin himself, though no musician, tried to assure that major musical works were composed to "suitable" texts, emphasized positive emotions, and bore congratulatory dedications to Stalin himself or his principal cohorts.

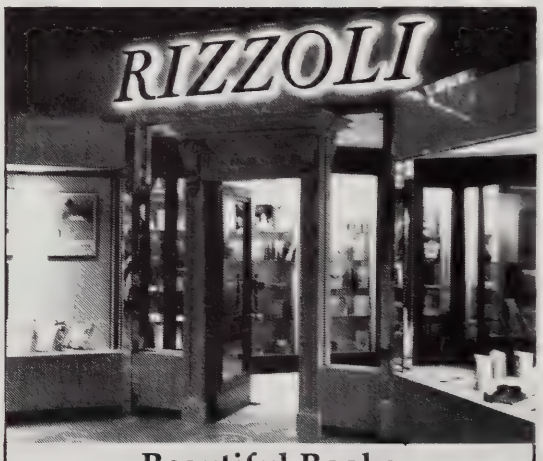
Already in the mid-1930s Shostakovich went through a difficult, even dangerous time when his opera *Lady Macbeth of Mtsensk* was viciously attacked in *Pravda* as "more noise than music," and he withdrew the premiere of his difficult and elaborate Fourth Symphony (which was not heard for decades) for fear that it would get him into still greater trouble. According to his recently published memoirs, he lived from that time on in the continual fear of death, never knowing when Stalin's instability might result in his arrest or worse.

Though the Fifth Symphony restored Shostakovich to a position of prestige in the Soviet musical firmament, he found that his symphonies were too frequently analyzed by party hacks for their "significance"—signs of adherence to Soviet views or of slipping into westernisms. The worst time came shortly after the war, when a party resolution of 1948 condemned most of the prominent Russian composers—particularly Shostakovich—for "formalistic distortions and anti-democratic tendencies alien to the Soviet people"—though, ironically, he was at precisely that time frequently chosen to represent Russian music in the West, since he was, along with Prokofiev, the most prominent of current Russian composers.

The denunciation of 1948 forced certain concessions on Shostakovich. For one thing, he gave up the composition of symphonies entirely until after Stalin's death in 1953. He concentrated instead on the composition of film scores and vocal music; these were in a more accessible musical style, and their texts virtually guaranteed that they were properly "interpreted." Many of the films were tales of Russian heroism in the recently ended war, and bore titles like "Encounter at the Elbe" and "The Fall of Berlin." The scores were so tuneful, in fact, that they contributed a number of popular songs to the Russian repertory.

But already at the time of the party denunciation, Shostakovich had completed his first violin concerto, then labelled Opus 77. But the score was, he judged, not attuned to the temper of the times, too abstract, not sufficiently affirmative in style, to be given out for performance. So he withheld the work for a number of years and finally let it be heard only in 1955, at which time he listed it as Opus 99. Shostakovich apparently revised the concerto to some degree, though he himself made contradictory claims about it, preferring the earlier opus number in 1965, but by 1973 claiming that it was a work of the later period. Still later he returned to his preference for the original numbering. Since no manuscript of the early version is known, it is impossible to judge to what degree the piece was actually revised.

The death of Stalin brought about a gradual liberalization which first showed itself in the Tenth Symphony, a work that contains some of Shostakovich's finest music. Only after that work had been accepted—despite heated debate—by the Soviet Composers Union did Shostakovich bring out the Violin Concerto, one of his most original works. Yet the Violin Concerto was at first threatened with oblivion, simply because none of the leaders of the Composers Union dared to make any significant comments about it, and until they did no musicologist or critic was willing to accept the responsibility of saying anything favorable. Finally, in July 1956, David Oistrakh himself stepped into the breach with a daring article in "Sov'etskaya Muzyka" ("Soviet Music"), condemning the strange silence that greeted the new work on the part of leaders of the Composers Union. Having accepted the dedication of the score and lived with the work long enough to learn it and to prepare a magnificent performance (which he twice recorded), Oistrakh was fully committed to the piece, and the fact that he published his views in the leading musical journal lent considerable weight to his opinion. Oistrakh noted that the concerto, which



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avoids easy crowd-pleasing techniques, needs to be lived with in order for performer or listener to grasp the full depth of its message. His comments helped keep the work from slipping into an undeserved oblivion; all in all, he found it to be innovative.

Shostakovich's orchestra completely omits the heavier brass instruments and is thus unusually transparent, highlighting the soloist at every turn. During much of the work the soloist is playing in ensembles of chamber-music size. The four movements are arranged in a slow-fast-slow-fast pattern, unusual for concertos, with characteristic titles (Nocturne, Scherzo, Passacaglia, and Burlesque) giving a clear idea of the character of each (though Oistrakh felt that "Burlesque" was not quite right for the finale, in which he found the mood of a brightly-colored Russian folk festival). Throughout the concerto the soloist is required to play virtually without pause (often in double stops) and must carry the entire burden of responsibility in the lengthy and very difficult cadenza—substantial enough almost to be regarded as a separate movement in its own right—linking the third and fourth movements. The work is a tribute to the technique, expressive skill, and sheer concentration of the great violinist for whom it was written.

The original opus number places the Violin Concerto between Shostakovich's Ninth and Tenth symphonies; this is entirely appropriate, because the concerto seems to share some of the characteristics of both works—the Ninth's earthy exuberance in its finale, and the Tenth's depth and seriousness in the slow movements. Boris Schwarz has remarked that there are thematic relationships between the concerto and the Tenth—a remarkable fact, given the five years of strain and external pressure that came between them.

The opening Nocturne avoids all the traditional first-movement cliches of the violin concerto genre. It is moderately slow, contemplative in its lyricism, and delicate in its scoring. The stately tread of the strings in the dotted rhythms of the opening bars reappears at several points throughout the movement, offset by the graceful lyric flow of running eighth-notes soon introduced in the bassoon and picked up by other instruments. No rhetorical outbursts intrude on the pensive course of the movement, the principal change of character coming with the introduction of triplet figures near the middle.

The scherzo is a sparkling dance movement in which the soloist plays almost throughout with chamber-sized groupings of woodwind instruments. Near the end of the 3/8 section that comprises the main part of the movement, Shostakovich introduces a melodic figure played *fortissimo* in octaves on the solo violin and consisting of the notes D-sharp, E, C-sharp, B. This is almost the same figure—one half-step higher—that appears throughout the Tenth Symphony, spelled to indicate the composer's initials (D. SCH. = D, E-flat, C, B in German notation). The full orchestra plays a rough-hewn 2/4 middle section that Boris Schwarz likens to a Jewish folk dance (a natural enough connection, since Shostakovich wrote the concerto at the same time that he was composing his set of *Jewish Folk Poetry*). As this vigorous section dies away, the opening 3/8 material returns, though it now builds beyond chamber size to close the movement with the full orchestra, following a brief recollection of the middle section.

The sombre formality of the passacaglia, built on a stately repeating bass pattern, was one of Shostakovich's favored techniques. In the concerto, the third movement presents the bass line *fortissimo* in cellos and double basses, while the horns play a countermelody in octaves. The theme moves to tuba and bassoon for a second statement, *piano,* under woodwind chords before the violin enters with a melody of keening lamentation to accompany the third statement in the strings. As the repeated passacaglia statements continue, the violin moves to newer, more flowing



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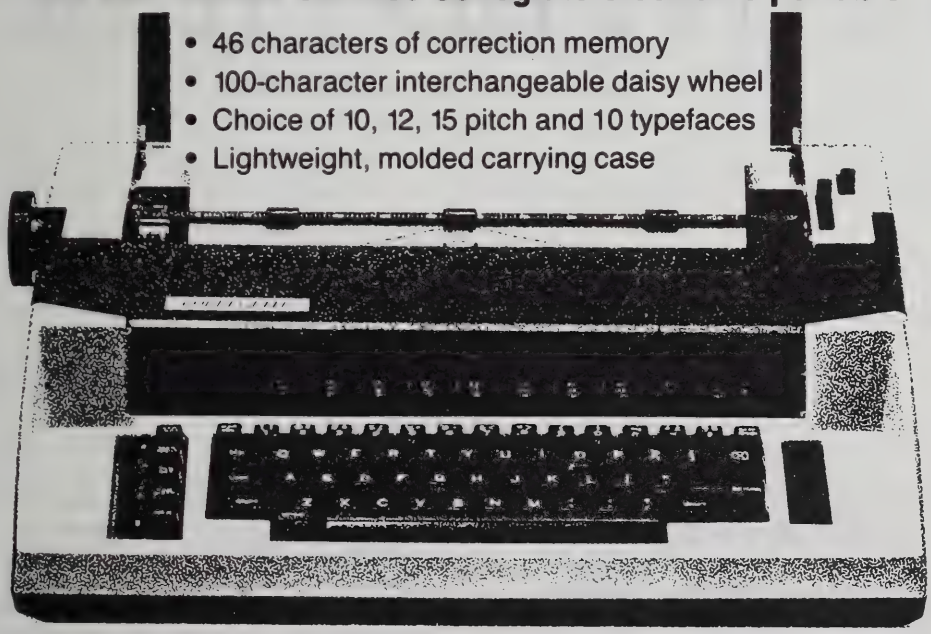
counterpoints, while the English horn and bassoon take up the keening melody. Further repetitions take the soloist into the higher reaches and then back down for a triplet accompaniment. At the climactic statement the soloist presents the passacaglia theme, *fortissimo,* in octaves above the strings. At the end of a gradual decrescendo, the violin reiterates the opening countermelody of the horns. This proves to be the starting point of the extended and difficult cadenza, which finally issues in the finale. The last movement gives itself up totally to a rhythmic energy and brilliant color that is the closest thing in the concerto to traditional virtuosic tricks; it brings the work to an effective and satisfying close.

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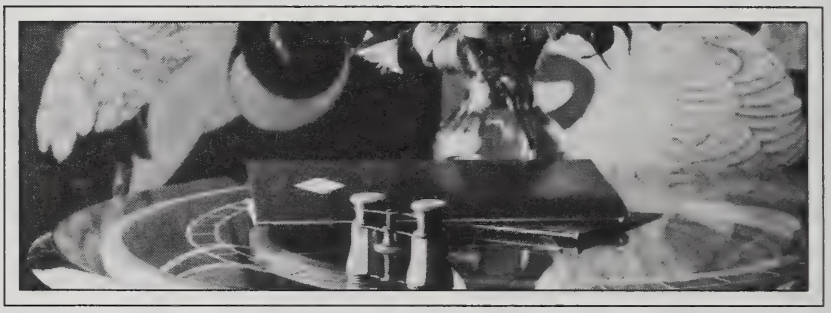
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Johannes Brahms
Symphony No. 1 in C minor, Opus 68



Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance at Karlsruhe on 4 November 1876, and Leopold Damrosch introduced the symphony to America on 15 December 1877 in New York's Steinway Hall. Boston heard it for the first time when Carl Zerrahn conducted it at a Harvard Musical Association concert in the Music Hall on 3 January 1878, and the Boston Symphony played it during its first season on 9 and 10 December 1881, Georg Henschel conducting. It has also been played at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa, and Sir Georg Solti. Eugene Ormandy gave the most recent subscription performances in February 1983, and Leonard Bernstein gave the most recent Tanglewood performance this past July. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-two years old. (Beethoven was thirty, Schumann thirty-one, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine, but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on 22 February), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn, a piece too little performed today. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress, in the last-movement theme resembling the earlier composer's *Ode to Joy* (a relationship Brahms himself acknowledged as something that "any ass could see"), and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we know from the later symphonies. But, at the same time, there is really no mistaking the one composer for the other: Beethoven's rhythmic drive is very much his own, whereas Brahms's more typical expansiveness

is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on 4 November 1876 and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat . . . merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft which binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

The first Allegro's two principal motives—the three eighth-notes followed by a longer value, representing an abstraction of the opening timpani strokes, and the hesitant, three-note chromatic ascent, across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in

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mid-struggle. The movement is prevailingly sombre in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* colorings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement which precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune (intimated in the first violin phrase of the movement's introduction) suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel

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The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1980* (University of Indiana Press; the older edition, with a cutoff date of 1970, is available as a Norton paperback). A new and intensely interesting light has been cast on Shostakovich by the publication in English of *Testimony: The Memoirs of Dmitri Shostakovich*, as related to and edited by Solomon Volkov (Harper & Row, available in paperback). (The precise authenticity of these memoirs is unfortunately still a matter of debate. The Russians insist that the book is a fake; Volkov claims to have smuggled out of Russia pages dictated to him by the composer and authenticated with his initials on each page. Shostakovich's son Maxim, a well-known conductor who recently defected to the West himself, questions its authenticity—apparently on the basis of the use of language—but admits that many of the ideas may have been his father's. Certainly as a whole it is psychologically consistent and convincing.) Quite a different matter is the more recent *Pages from the Life of Shostakovich* by Dmitri and Ludmilla Sollertinsky (Harcourt Brace Jovanovich): it is an "official" Soviet view that completely glosses over most of the difficulties in the composer's life, with rarely a mention of Stalin or the official criticisms of his music, dwelling only on the sunny side. There may indeed be much accurate information (the authors knew the composer quite well), but it is highly selective in its choice of which "pages" of his life to recount, with errors of omission at every turn; the book must be regarded as willfully misleading. David Oistrakh's original recording of the Violin Concerto No. 1, with the Leningrad Philharmonic under the direction of Yevgeny Mravinsky, is still available on the Monitor label, but it has been superseded by a more recent performance with the same soloist and the New Philharmonia Orchestra under the direction of the composer's son, Maxim Shostakovich (Angel).

—S.L.

Florence May, an Englishwoman who knew Brahms and studied piano with him, produced a comprehensive two-volume biography of the composer which is available in an expensive reprint of the original 1905 edition (Scholarly). Karl Geiringer's *Brahms: His Life and Work* is a smaller but no less important biography (Oxford). Also useful are Peter Latham's *Brahms* in the Master Musicians series (Littlefield paperback); John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides (U. of Washington paperback); Julius Harrison's chapter on Brahms in *The Symphony: Vol. I, Haydn to Dvořák*, edited by Robert Simpson (Penguin paperback); and Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Donald Francis Tovey's program note on the Brahms First is in the first volume of his *Essays in Musical Analysis* (Oxford paperback). Of special interest are Arnold Schoenberg's essay "Brahms the Progressive" in *Style and Idea* (St. Martin's), and an interview with "Carlo Maria Giulini on Brahms" in Bernard Jacobson's *Conductors on Conducting* (Columbia Publishing Co.). Seiji Ozawa and the Boston Symphony Orchestra have recorded the Brahms First Symphony for Deutsche Grammophon. Also recommended are performances by Herbert von Karajan and the Berlin Philharmonic (DG), Kurt Masur and the Leipzig Gewandhaus (Philips), Georg Solti and the Chicago Symphony (London), and the new live-concert performance by Leonard Bernstein and the Vienna Philharmonic (DG). Of significant historical interest, and each a very great performance in its own right, are the recordings by Wilhelm Furtwängler and the Berlin Philharmonic (DG), Guido Cantelli and the Philharmonia Orchestra (World Import), and Arturo Toscanini with the NBC Symphony (RCA).

—M.M.



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Itzhak Perlman



Itzhak Perlman's hold on the public imagination stems from a unique combination of talent, charm, and humanity quite unrivaled in our time. The Israeli-born violinist's artistic credentials are supreme, but since his initial appearance on the famed Ed Sullivan Show in 1958, his personality has combined with his technique in such a manner as to create an artistic force of unique and compelling nature. Mr. Perlman has been heard with every major orchestra in the world, on most of the great concert stages either alone or in close collaboration with great artists, on countless national television shows, and in recording studios here and abroad. On every occasion, he has displayed not only the gifts that make him a great musician, but also those that make him a great man. In 1981, the International Year of the Disabled Person, Mr. Perlman's presence on stage, on camera, and in personal appearances of all kinds spoke eloquently for the cause of the handicapped and disabled. He champions this cause, and his devotion to it is an integral part of his life.

Born in Israel in 1945, Itzhak Perlman completed his initial training at the Academy of Music in Tel Aviv. Following study at the Juilliard School in New York with Ivan Galamian and Dorothy Delay, he won the prestigious Leventritt Competition and began his international career. After a return to Israel, which *Time* magazine hailed as "the return of the prodigy," Mr. Perlman joined the ranks of superstar performers known throughout the world. It is not just his flawless technique that commands this position; it is his communication of the sheer joy of making music that is evident in his appearance, whether alone or with distinguished colleagues in chamber music or orchestral repertoire. Mr. Perlman has won numerous Grammy awards for his recordings, and his records appear regularly on the best-seller charts. His recordings are on EMI, Angel, CBS Masterworks, London/Decca, RCA, and Deutsche Grammophon. His repertoire is vast, encompassing all the standard violin literature, as well as many works by new composers, whose efforts he has championed. Among the works written expressly for him are the Robert Starer and Earl Kim violin concertos recorded with Seiji Ozawa and the Boston Symphony Orchestra for Angel/EMI. Mr. Perlman was selected as "Musician of the Year" and appeared on the cover of Musical America's Annual Directory of Music and Musicians for 1981. He lives in New York with his wife Toby and their four children.

Mr. Perlman's association with the Boston Symphony Orchestra dates back to 1966 and 1967, when he performed and recorded the Tchaikovsky, Sibelius, and Prokofiev Second violin concertos with Erich Leinsdorf. These recordings, and the Dvořák Opus 11 Romance, have been reissued on RCA Gold Seal. In recent seasons he has performed music of Beethoven, Bach, Stravinsky, Berg, Starer, and Saint-Saëns with the orchestra, giving the world premiere of Robert Starer's concerto in October 1981, and participating in the Gala Centennial Concert celebrating the BSO's hundredth birthday that same month. His recording of the Alban Berg and Igor Stravinsky violin concertos with Seiji Ozawa and the Boston Symphony for Deutsche Grammophon won the 1981 Grammy award for Best Classical Performance by an Instrumental Soloist with Orchestra. Most recently, he performed the Beethoven Violin Concerto with Ozawa and the orchestra on the closing concert of this summer's Tanglewood season.

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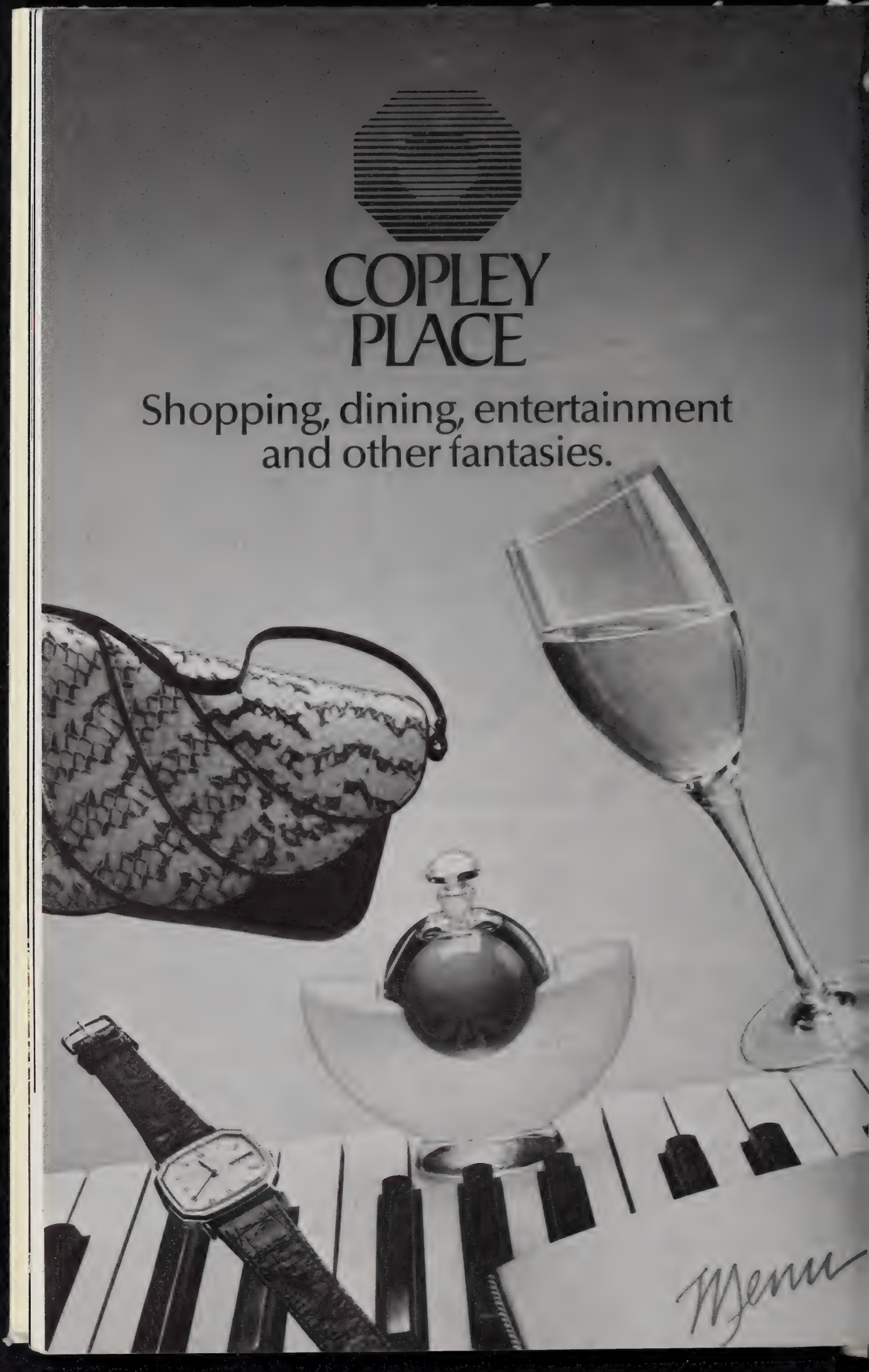
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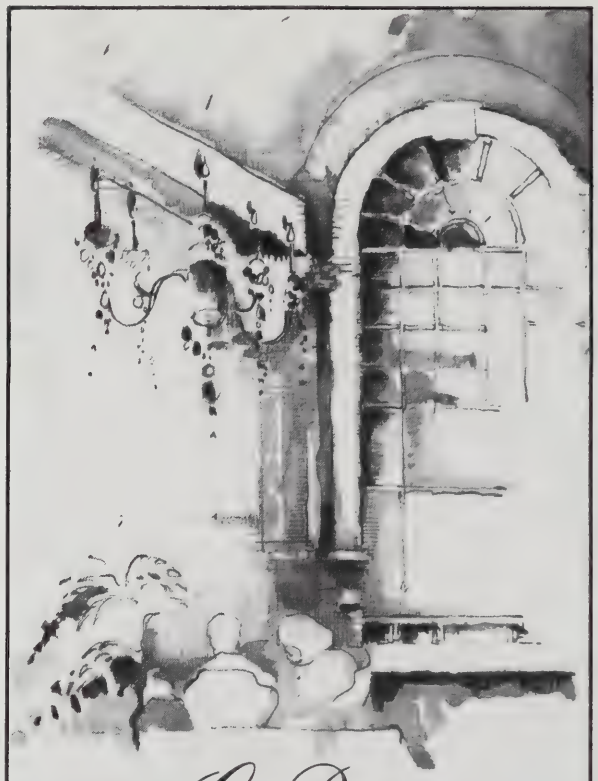
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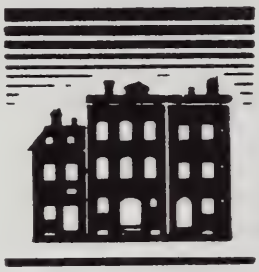
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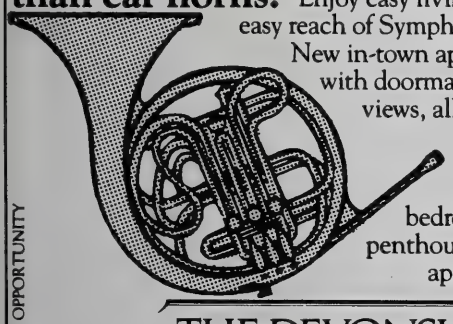
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Tuesday 'B'—15 October, 8-9:45
SEIJI OZAWA conducting
Tchaikovsky Violin Concerto
VIKTORIA MULLOVA
Beethoven Symphony No. 5

Wednesday, 16 October at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday '10'—17 October, 8-9:50
SEIJI OZAWA conducting
Sibelius Violin Concerto
VIKTORIA MULLOVA
Prokofiev Excerpts from *Romeo and Juliet*

Friday 'A'—18 October, 2-3:55
Saturday 'A'—19 October, 8-9:55
SEIJI OZAWA conducting
Tchaikovsky Violin Concerto
Prokofiev Excerpts from *Romeo and Juliet*

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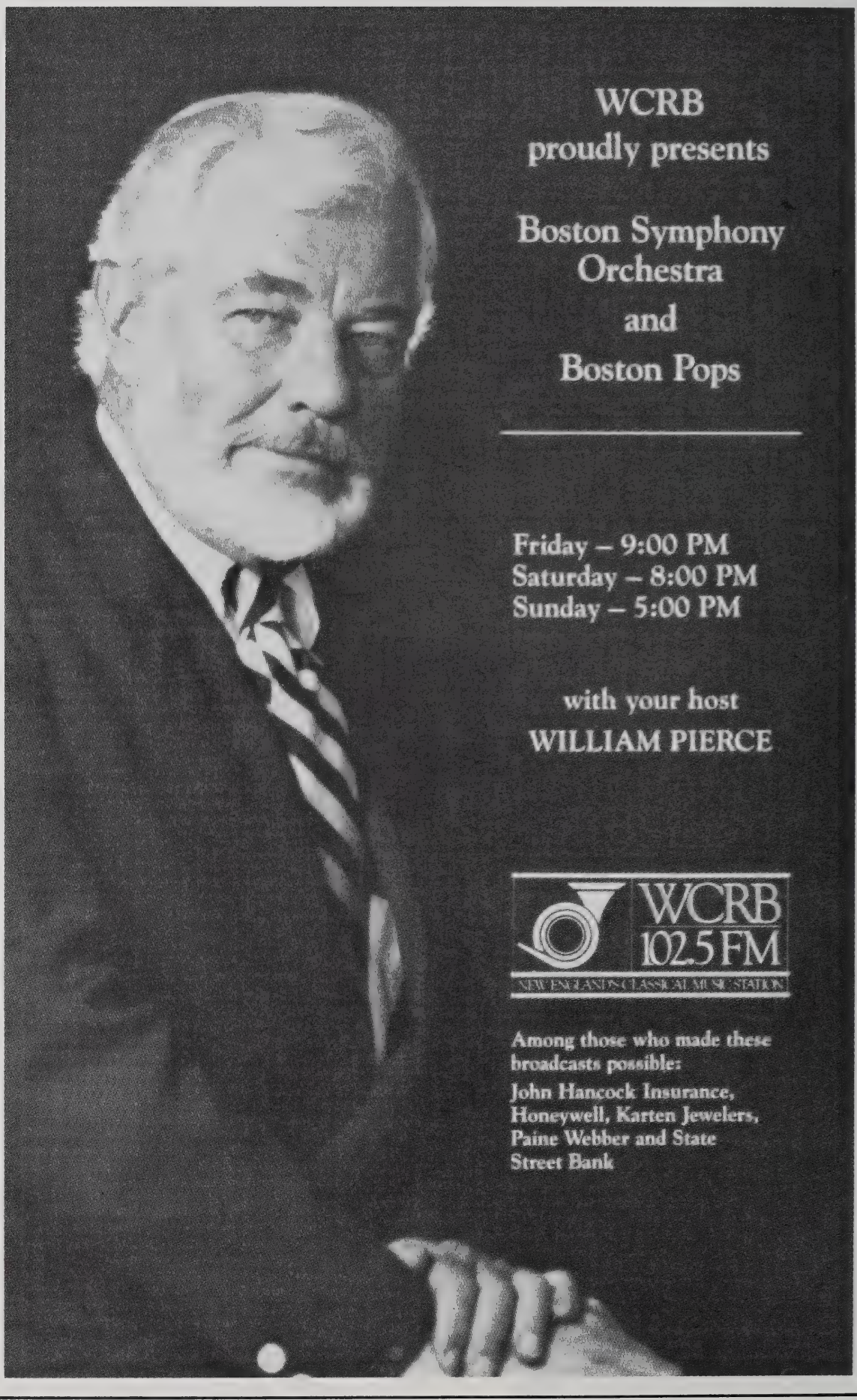
Thursday 'A'—24 October, 8-9:45
Friday 'A'—25 October, 2-3:45
Saturday 'A'—26 October, 8-9:45
Tuesday 'C'—29 October, 8-9:45
GIUSEPPE SINOPOLI conducting
Brahms Violin Concerto
UTO UGHI
Brahms Symphony No. 4

Thursday '10'—31 October, 8-10:15
Friday 'B'—1 November, 2-3:15
Saturday 'B'—2 November, 8-10:15
GUISEPPE SINOPOLI conducting
Schumann *Das Paradies und die Peri*
MARI ANNE HÄGGANDER, soprano
MARJANA LIPOVŠEK, mezzo-soprano
VINSON COLE, tenor
WALTON GRÖNROOS, bass-baritone
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Thursday 'A'—7 November, 8-9:30
Friday 'B'—8 November, 2-3:30
Saturday 'B'—9 November, 8-9:30
Tuesday 'B'—12 November, 8-9:30
BERNARD HAITINK conducting
Mahler Symphony No. 7

Wednesday, 13 November at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday '10'—14 November, 8-10:05
Friday 'B'—15 November, 2-4:05
Saturday 'B'—16 November, 8-10:05
BERNARD HAITINK conducting
Mozart Piano Concerto No. 22 in E-flat, K.482
ALICIA DE LARROCHA
Shostakovich Symphony No. 8

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THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

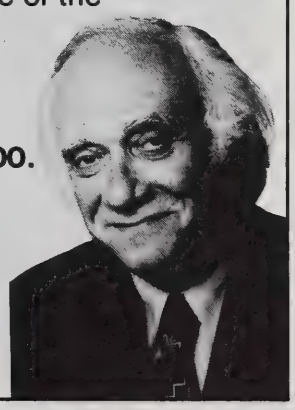
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WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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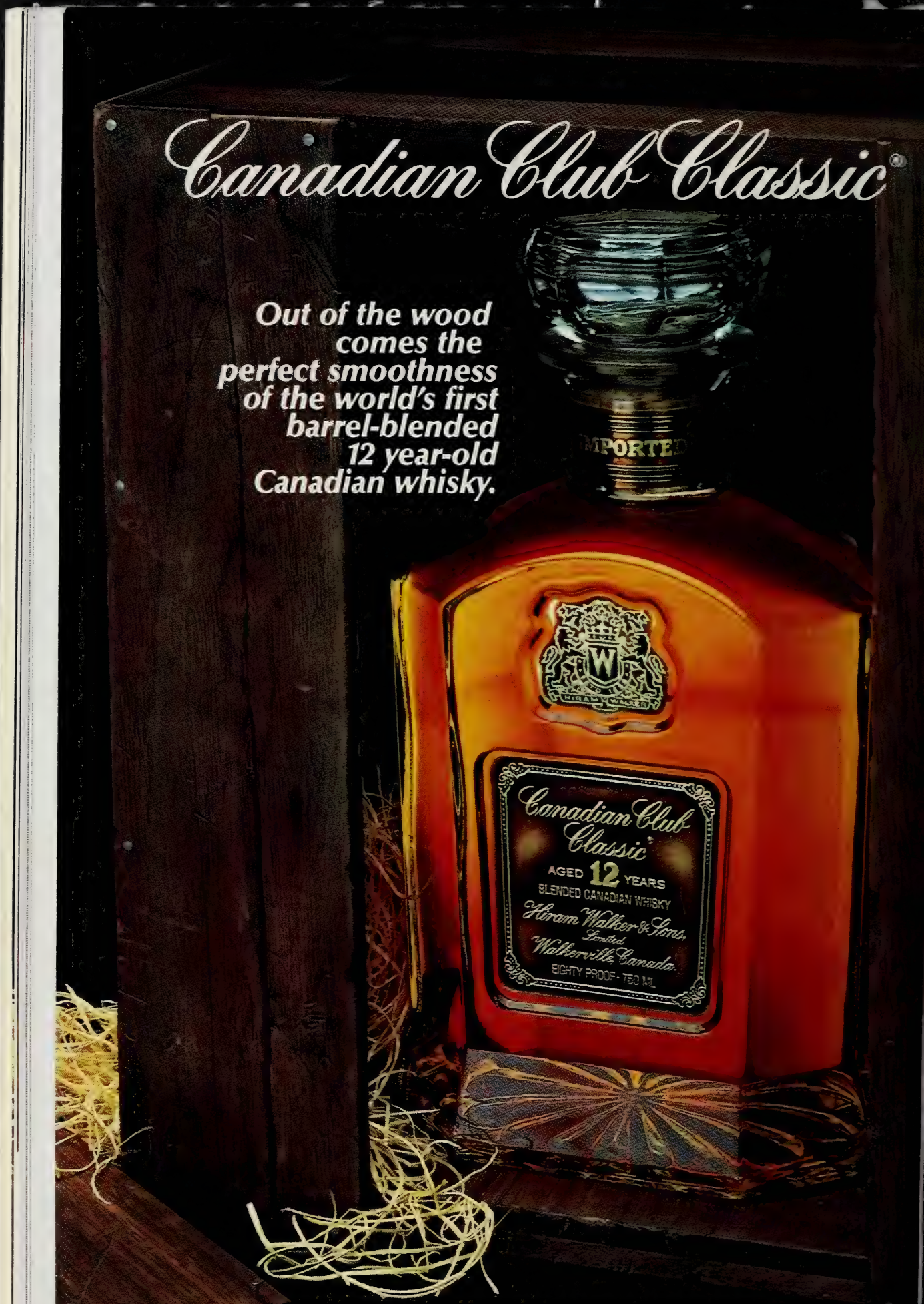
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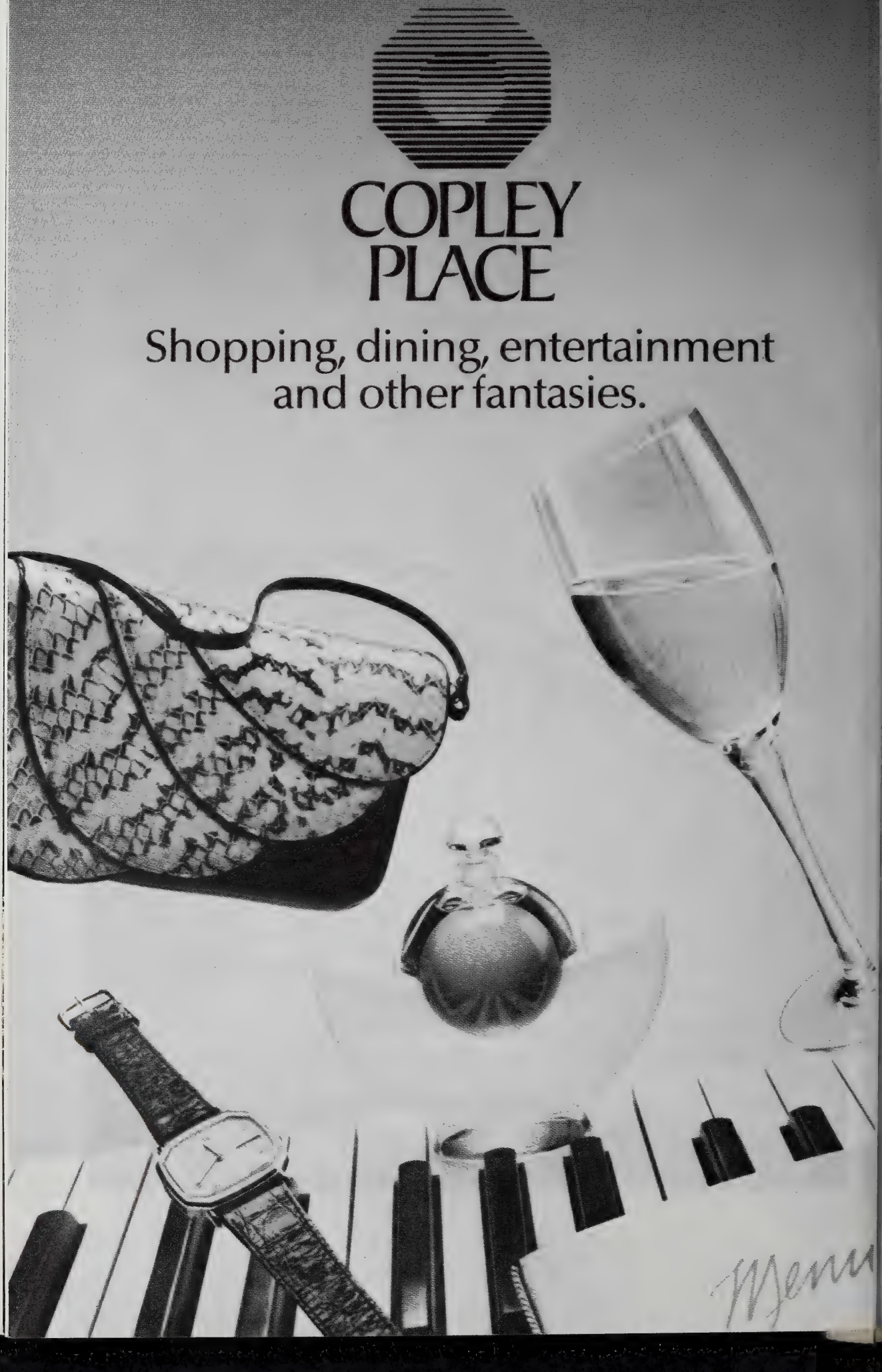
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A Fiftieth Anniversary Campaign for the Tanglewood Music Center was announced by the Boston Symphony Orchestra this summer. The campaign goal is $12 million, which will be used to endow student fellowships and faculty positions and renovate the Theatre-Concert Hall, which was designed by Eliel and Eero Saarinen in 1941. Funds will also be used to increase operating support for the Boston Symphony Orchestra's world-renowned summer music academy. The target for completion of the campaign is 1990, the fiftieth anniversary of the founding of the Tanglewood Music Center by Serge Koussevitzky and the Boston Symphony. If you would like to contribute, or for further information, please call John Keenum, Director of Foundation Support, at 266-1492, ext. 139.

Friday Luncheon Series

Subscribers to the Friday series may enjoy luncheon and an informative talk by attending the popular Friday Luncheons. The Boston Symphony Association of Volunteers continues its sponsorship of these events by combining the former "Stage Door Lectures" and "Behind the Scenes Luncheons" into one series. The complete series of eight is available for $80, any combination of four for $45, or a single luncheon for $12. The full schedule features talks by Harry Shapiro, Assistant Personnel Manager of the orchestra; Marc Mandel, Publications Coordinator; Marshall Burlingame, Principal Librarian; and Costa Pilavachi, Artistic Administrator, as well as four talks by Luise Vosgerchian, the Walter W. Naumberg Professor of Music at Harvard University. For reservations and further information please call the Volunteer Office at 266-1492, ext. 177.

Pre-Concert Supper Series

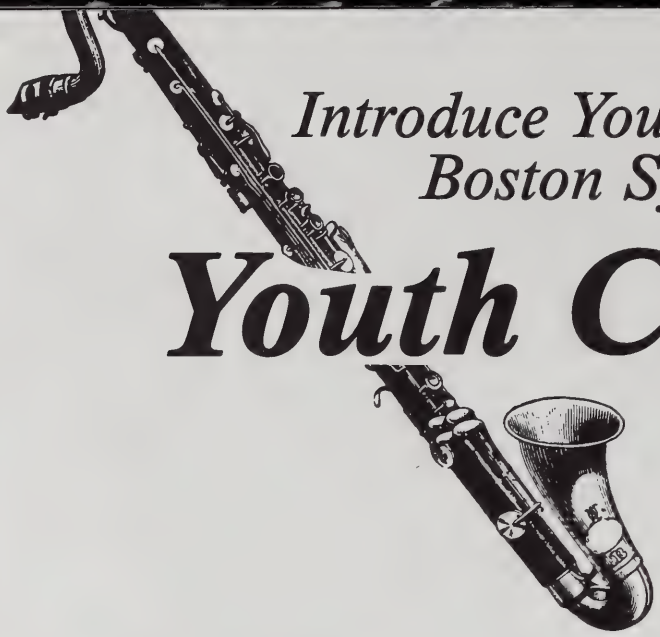
Subscribers to the BSO evening series are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") offer three evenings coinciding with each of five weeknight subscription series—Tuesday "B" and "C," and Thursday "A," "B," and "10"—combining dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on the evening BSO concert. Each series of three programs coincides with Tuesday "B" and "C," Thursday "A" and "10," and Saturday "A" and "B" dates. Both the "Supper Talks" and "Supper Concerts" series are offered at $47; a single concert or talk program (available only as space permits) is priced at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

Bank of New England Sponsors Opening Night 1985

The Boston Symphony Orchestra acknowledges the Bank of New England for its generous support in underwriting this season's Opening Night concert conducted by Seiji Ozawa, with guest soloist Maurice André, trumpet, on Tuesday, 1 October.

Pops Centennial Tour Made Possible by Signal Companies

We thank Signal Companies, Inc., for their sponsorship of the Boston Pops Centennial Tour, which brought the Pops 100th-birthday celebration to nationwide audiences this summer.



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March 17, 1986*
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Friday Series – 10:15 AM
November 22, 1985
March 7, 1986 SOLD OUT
May 2, 1986

Saturday Series "A" – 10:30 AM
November 23, 1985
March 8, 1986 SOLD OUT
May 3, 1986

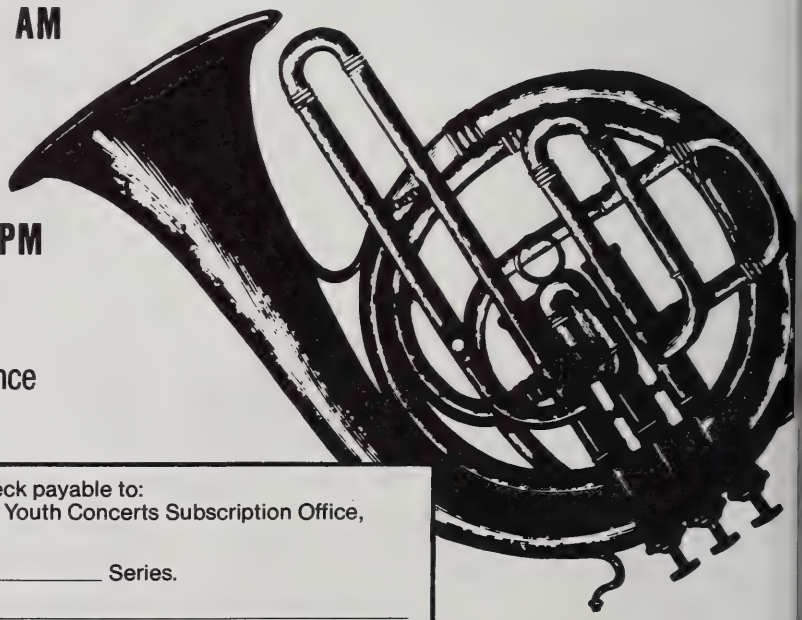
Saturday Series "B" – 2:00 PM
March 8, 1986
May 3, 1986

*Please note Monday performance

HIGH SCHOOL SERIES
(Grades 8-12)

Thursday Series – 10:15 AM
November 21, 1985
May 1, 1986

THREE-CONCERT SERIES – $14
TWO-CONCERT SERIES – $10.50



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Single tickets, if available, are $5.75 each and may be purchased through the Youth Activities Office 3 weeks before the concert. For additional information, call 266-1492. Sorry, No pre-school children admitted.

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The Symphony Shop is ready for the new season with tantalizing gift ideas with a BSO or musical motif, as well as recordings by the BSO and Pops. Calendars, appointment books, drinking glasses, holiday ornaments, and children's books are just part of the exciting array of all-new merchandise. The Symphony Shop, located in the Huntington Avenue stairwell near the Cohen Annex, is open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will be happy to help you select the perfect gift. For merchandise information, please call 267-2692.

Remember Someone Special

The Boston Symphony Orchestra has created a Remembrance Fund through which you may recognize special occasions (such as birthdays, anniversaries, and weddings) or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, and have a remembrance card sent in your name, please include with your contribution the individual's name and address and the occasion you wish remembered. Contributions of $10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

Planned Giving Seminars

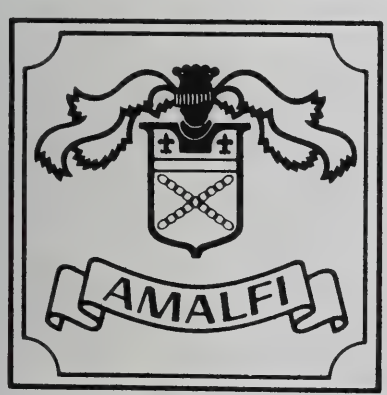
The Boston Symphony Orchestra is pleased once again to offer a series of Planned Giving Seminars conducted by John Brown, noted authority in the area of deferred gifts. Seminars for the 1985-86 season will be held prior to the BSO concerts on 25 October, 1 November, 12 December, 23 January, 4 February, 18 March, 11 April, and 18 April. For further information please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

A New Location for the Subscription Office

The BSO Subscription Office has moved down the first-floor Massachusetts Avenue corridor to the former location of the Friends Office and Ladies Lounge. Direct access is available from the Main Lobby, across from the Box Office.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



References furnished on request



Aspen Music Festival
Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Natalie Hinderas
Interlochen Arts Academy and National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Abbey Simon
Georg Solti
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Malcolm Lowe
Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

* *Participating in a system of rotated seating within each string section.*
† *On sabbatical leave.*

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

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Ann Hobson Pilot
Willona Henderson Sinclair chair

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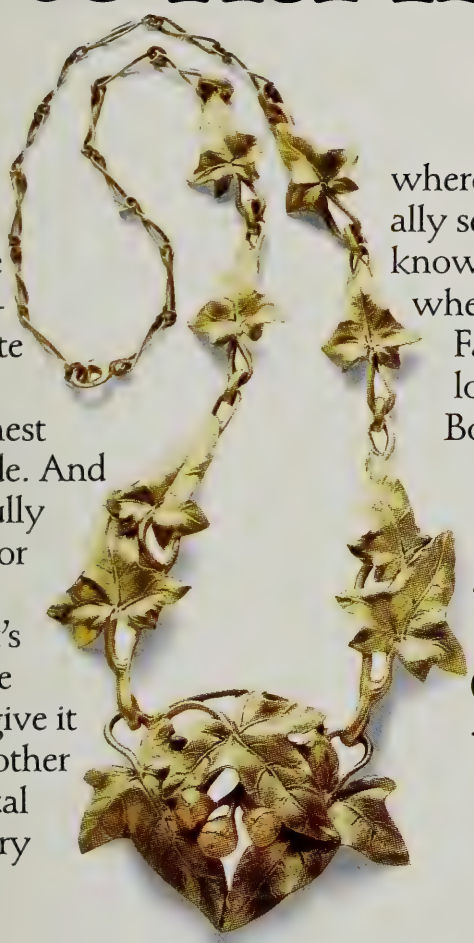
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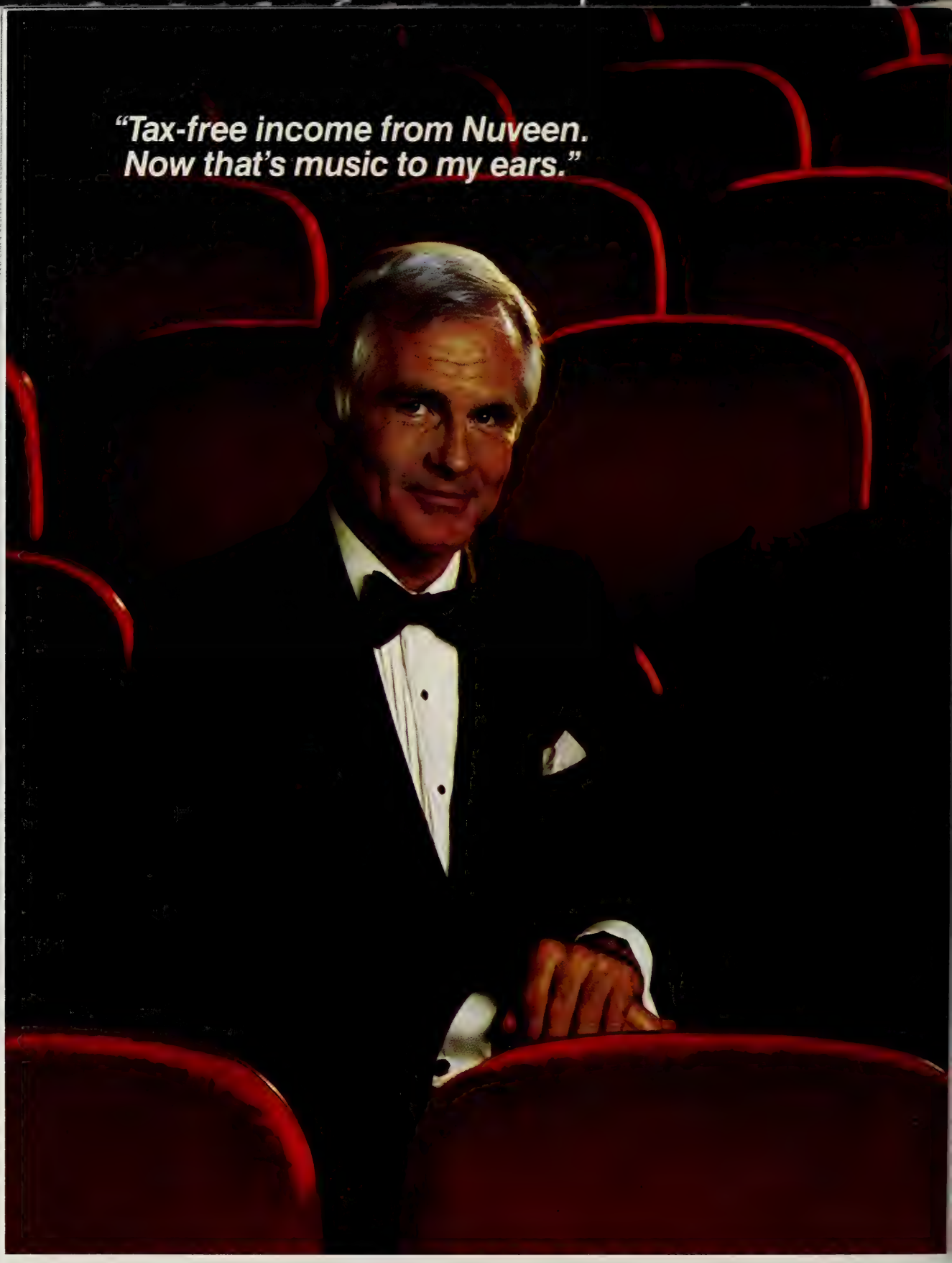
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Tuesday, 15 October at 8

SEIJI OZAWA conducting

TCHAIKOVSKY — Violin Concerto in D, Opus 35

Allegro moderato—moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

VIKTORIA MULLOVA

INTERMISSION

BEETHOVEN — Symphony No. 5 in C minor, Opus 67

Allegro con brio
Andante con moto
Allegro—
Allegro

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Thursday, 17 October at 8
Tuesday, 3 December at 8

SEIJI OZAWA conducting

SIBELIUS — Violin Concerto in D minor, Opus 47

Allegro moderato
Adagio di molto
Allegro ma non troppo

VIKTORIA MULLOVA

INTERMISSION

PROKOFIEV — Excerpts from the ballet *Romeo and Juliet*, Opus 64

Act I: The Prince's Command—Morning Dance—The Fight—The Prince's Command—Interlude—Gavotte (Departure of the Guests)—Masks—Dance of the Knights—Mercutio—Tybalt Recognizes Romeo—Balcony Scene—Romeo's Variation—Love Dance—

Act II: The Duel—Death of Mercutio—Romeo Decides to Avenge Mercutio—Tybalt's Death—Finale

These concerts will end about 9:50.

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Friday, 18 October at 2
Saturday, 19 October at 8

SEIJI OZAWA conducting

TCHAIKOVSKY — Violin Concerto in D, Opus 35

Allegro moderato—moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

VIKTORIA MULLOVA

INTERMISSION

PROKOFIEV — Excerpts from the ballet *Romeo and Juliet*, Opus 64

Act I: The Prince's Command—Morning Dance—The Fight—The Prince's Command—Interlude—Gavotte (Departure of the Guests)—Masks—Dance of the Knights—Mercutio—Tybalt Recognizes Romeo—Balcony Scene—Romeo's Variation—Love Dance—

Act II: The Duel—Death of Mercutio—Romeo Decides to Avenge Mercutio—Tybalt's Death—Finale

Friday's concert will end about 3:55 and Saturday's about 9:55.

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Tuesday, 3 December at 8

SEIJI OZAWA conducting

Please note the following change to the sequence of excerpts from Prokofiev's *Romeo and Juliet* being performed this evening. The remainder of the program remains unchanged.

PROKOFIEV Excerpts from the ballet *Romeo and Juliet*, Opus 64

Act I: Introduction—The Street Awakens—Morning Dance—Interlude—Gavotte—Masks—Dance of the Knights—Balcony Scene—Love Dance

Act II: The Duel—Death of Mercutio—Romeo Decides to Avenge Mercutio—Tybalt's Death—Finale

Act III: Introduction—Act IV: Juliet's Funeral

This selection of excerpts from *Romeo and Juliet* is drawn from all four acts, thus providing a précis of the entire story. Following the **Introduction**, the ballet opens on a street in Verona. **The Street Awakens** as strollers enter in a carefree mood. There is a light-hearted **Morning Dance**. A quarrel leads to a combat involving armed knights, an alarm, and the entrance of the Prince (all omitted in this selection). An orchestral **Interlude** depicts the princely power. The second scene of Act I takes place at a ball at Capulet's house. A **Gavotte** (elaborated by Prokofiev from his *Classical* Symphony) is inserted here, though in the full ballet it ends the party. Omitting our first view of Juliet, this selection now jumps to the arrival of Romeo, Mercutio, and Benvolio wearing **Masks**. While his friends jest, Romeo is thoughtful. The guests are entertained by the **Dance of the Knights**. We skip to the extended love scene that closes Act I, which includes the **Balcony Scene** and the **Love Dance** for Romeo and Juliet.

These excerpts continue with music from Act II, Scene 3, the dramatic encounter and fight that ultimately precipitates the tragedy, **The Duel** between Tybalt and Mercutio. Romeo despairs of keeping the peace and joining his family with Juliet's. Tybalt mortally wounds Mercutio, who dies with a joke on his lips (**Death of Mercutio**). **Romeo Decides to Avenge Mercutio**. The two square off for a fight in deadly earnest, and Tybalt is killed. In the Act II **Finale**, Benvolio hurries Romeo away; the Capulets gather to mourn Tybalt, swearing revenge and departing with his body.

This performance concludes with the **Introduction** to Act III, which recalls the Prince's power over Romeo's fate, and the opening of Act IV, known as **Juliet's Funeral**, in which the procession appears at the Capulet tomb with her body. After Juliet is placed in the tomb, Romeo appears in despair, believing her dead, and kills himself. (The ballet ends with one more passage, Juliet's awakening and subsequent suicide, embracing Romeo as she dies.)

Pyotr Ilyich Tchaikovsky
Violin Concerto in D, Opus 35



Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on 11 April, but on the advice of his brother Modest and his student Yosif Kotek he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the "Méditation" that opens the set of pieces for violin and piano called "Souvenir d'un lieu cher," Opus 42.) Leopold Auer, to whom the concerto was first dedicated, pronounced it "impossible to play" (but see pages 24-25), and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans Richter on 4 December 1881. On 11 February 1888 in Boston, Bernhard Listemann played the first movement only, with piano accompaniment. The first full performance in the United States was given on 18 January 1889 by Maud Powell, a twenty-year-old violinist from Peru, Illinois, who would later also introduce the Dvořák and Sibelius concertos in this country; Walter Damrosch conducted the New York Symphony. (With Anton Seidel conducting, Miss Powell had played the first movement in New York the previous April.) Boston first heard the Tchaikovsky concerto in full when Brodsky played it at the Tremont Theatre on 13 January 1893, Walter Damrosch conducting the New York Symphony Orchestra. It entered the repertory of the Boston Symphony on 1 and 2 December that year when Timothée Adamowski played the second and third movements only, Emil Paur conducting. Carl Halir, also with Paur, followed his example in 1896, and the orchestra's first complete performances occurred on 26 and 27 January 1900 when Alexander Petschnikoff was soloist and Wilhelm Gericke conducted. Petschnikoff also played it later with Karl Muck on the podium, and the violinists who have since performed it with the orchestra include Karl Barleben (Gericke), Mischa Elman (Max Fielder and Paul Paray), Fritz Kreisler (Fiedler and Muck), Kathleen Parlow (Fiedler), Anton Witek (Muck), Mishel Piastro (Pierre Monteux), Richard Burgin (Monteux and Serge Koussevitzky), Ferenc Vecsey and Efrem Zimbalist (both with Monteux), Carmela Ippolito (Koussevitzky), Toscha Seidel (Burgin), Ruth Posselt, Erica Morini, and Jascha Heifetz (all with Koussevitzky), Michèle Auclair (Charles Munch), Anshel Brusilow (Ernest Ansermet), Nathan Milstein, Zino Francescatti, Isaac Stern, and Henryk Szeryng (all with Munch), Itzhak Perlman and Pinchas Zukerman (both with Erich Leinsdorf), Joseph Silverstein (William Steinberg, Michael Tilson Thomas), and, with Seiji Ozawa conducting, Boris Belkin, Isaac Stern, and Joseph Silverstein. The Silverstein/Ozawa subscription performances in February 1981 were the orchestra's most recent in Symphony Hall; the most recent Tanglewood performance was given by Silverstein with Kurt Masur in July 1984. The concerto calls for orchestra of flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

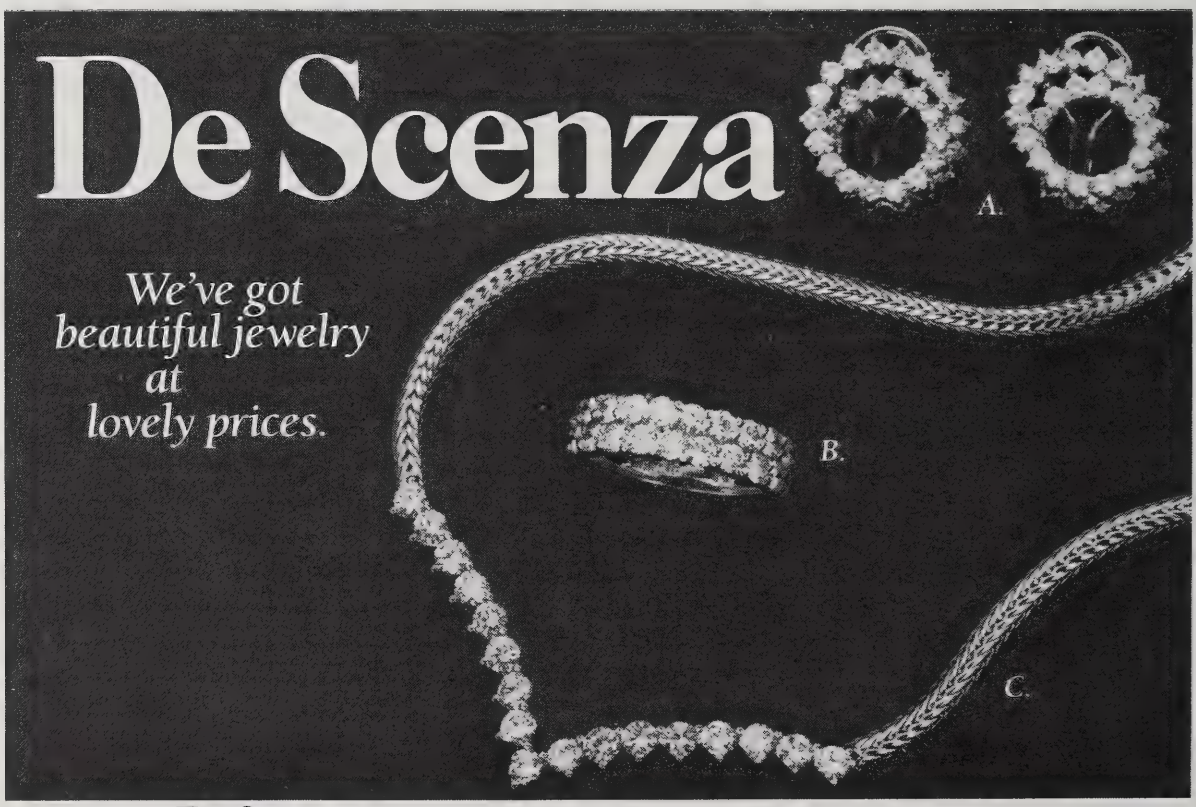
Tchaikovsky's Violin Concerto is as indispensable to violinists as his B-flat minor Piano Concerto is to the keyboard lions. Each work got off to a dismaying start. The piano concerto, completed early in 1875, was rejected by Nicolai Rubinstein in the most brutal terms and had to travel to far-away Boston for its premiere at the hands

of Hans von Bülow. Three years later, the painful episode repeated itself with the Violin Concerto, which was turned down by its dedicatee, the influential concert-master of the Imperial Orchestra in Saint Petersburg, Leopold Auer.

The first of the three violinists to figure in the concerto's early history was Yosif Yosifovich Kotek, a pupil of Tchaikovsky's in composition, then twenty-two, and described by Modest Tchaikovsky as "a good-looking young man, warm-hearted, enthusiastic, and a gifted virtuoso." Kotek was a witness at Tchaikovsky's wedding and was a confidant in its catastrophic aftermath; possibly he was Tchaikovsky's lover for a time. He was the first in a series of musicians employed by Mme. Nadezhda von Meck (Debussy was the most famous in that succession), and it was he who established contact between Tchaikovsky and that secretive and wealthy lady. He gave Tchaikovsky advice on violinistic matters, learned the piece page by page as Tchaikovsky wrote it, and, according to the composer's testimony, knew it well enough "so that he could have given a peformance." In fact he never did give a performance, then or later, and when an opportunity arose early in 1882 he evaded it, to Tchaikovsky's disgust. By then he was more a teacher than a public executant, and he died in 1883, still a young man.

From the beginning, though, it was in Tchaikovsky's mind to have the concerto played by Leopold Auer, who had come from Hungary to Saint Petersburg ten years earlier as concertmaster of the Imperial Orchestra and to teach at the newly founded Conservatory. Here is the story as Auer told it to *The Musical Courier*, writing from Saint Petersburg on 12 January 1912:

> When Tchaikovsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the Violin Concerto, dedicated to me, completed, and already in



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print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown it to me before committing it to print. Much unpleasantness might then have been spared us both . . .

Warmly as I had championed the symphonic works of the young composer (who was not at that time universally recognized), I could not feel the same enthusiasm for the Violin Concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also by my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely aesthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

Tchaikovsky, hurt at my delay in playing the concerto in public and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with much adverse criticism, especially from Hanslick. The only explanation I can give of the orchestral score still bearing my name is that when the original publisher, Jürgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the orchestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of the double dedication.

. . . The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody.

Nicolai Rubinstein had eventually come round in the matter of the Piano Concerto, and Auer not only became a distinguished exponent of the Violin Concerto but, as he said, taught it to his remarkable progeny of pupils, Heifetz, Elman, Zimbalist, Seidel, Parlow, and others. The "absolution" to which he refers must have come late, for in 1888 Tchaikovsky was not only still resentful about Auer's actions a decade earlier but also believed him to be intriguing against the work by, for example, dissuading the French violinist Émile Sauret from taking it into his repertory. As for Auer's editorial emendations, they may be, strictly speaking, unnecessary, but they are in no sense a betrayal. His initial rejection was, however, a practical nuisance. His verdict, wrote Tchaikovsky, "coming from such an authority, . . . had the effect of casting this unfortunate child of my imagination into the limbo of the hopelessly forgotten." And hence the delayed premiere in a far-off and unsympathetic place.

Adolf Brodsky, who turned thirty in 1881, was of Russian birth, but trained chiefly in Vienna. He became an important quartet leader, served as concertmaster of the New York Symphony and of the Hallé Orchestra in Manchester, England, and eventually settled in the latter city as director of the Royal College of Music. He had already tried to place Tchaikovsky's concerto with the orchestras of Pasdeloup and Colonne in Paris before he managed to persuade Richter and the Vienna Philharmonic. The performance must have been awful. Brodsky himself was prepared, but Richter had not allowed enough rehearsal time, and most of the little there was went into correcting mistakes in the parts. The orchestra, out of sheer timidity, accompanied everything pianissimo. Brodsky was warmly applauded, but the music itself

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was hissed. What is best remembered about the premiere is Eduard Hanslick's review in the Vienna *Neue freie Presse*:

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste . . . The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue . . . The Adagio is well on the way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

But, as Leopold Auer said, it is impossible to please everybody. Tchaikovsky pleases us right away with a gracious melody, minimally accompanied, for the violins of the orchestra. Indeed, we had better enjoy it now, because he will not bring it back. (He does the same tease with the big *"Tonight We Love"* tune at the beginning of the Piano Concerto.) But as early as the ninth measure, a few instruments abruptly change the subject and build up suspense with a quiet dominant pedal. The violins at once get into the spirit of this new development, and they have no difficulty running over those few woodwinds who are still nostalgic about the opening melody. And thus the soloist's entrance is effectively prepared. What he plays at first is the orchestral violins' response to the dominant pedal, but set squarely into a harmonic firmament and turned into a "real" theme. Later, Tchaikovsky introduces another theme for the solo violin, quiet but *"con molto espressione."* The transitional passages provide the occasion for the fireworks for which the concerto is justly famous. The cadenza is Tchaikovsky's own, and it adds interesting new thoughts on the themes as well as providing further technical alarums and excursions.

At the first run-through in April 1878 by Kotek and with the composer at the piano, everybody, Tchaikovsky included, sensed that the slow movement was not right. Tchaikovsky quickly provided a replacement in the form of the present Canzonetta and found a new home for the original Andante as the *"Méditation"* that begins the three-movement suite for violin and piano, *Souvenir d'un lieu cher.* The Canzonetta is lovely indeed, both in its melodic inspiration and in its delicately placed, beautifully detailed accompaniments.

Perhaps with his eye on the parallel place in Beethoven's concerto, Tchaikovsky invests a dramatic crossing into the finale, though unlike Beethoven he writes his own transitional cadenza. So far we have met the violin as a singer and as an instrument that allows brilliant and rapid voyages across a great range. Now Tchaikovsky presents it to us with the memory of its folk heritage intact. We can read Hanslick again and recognize what he is talking about when he is so offended by "brutal and wretched jollity . . . vulgar faces . . . curses . . . [the smell of] booze . . ." Tchaikovsky's finale sounds to us like a distinctly urban, cultured genre picture of country life, but one can imagine that in the context of Vienna one hundred and three years ago it might have struck some delicate noses as pretty uncivilized. And though Tchaikovsky couldn't please Hanslick, he probably has no trouble at all winning us over.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Ludwig van Beethoven
Symphony No. 5 in C minor, Opus 67



Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on 22 December 1808 in Vienna. The first documented American performance was given by Ureli Corelli Hill with the German Society of New York at New York's Broadway Tabernacle on 11 February 1841. That same year, on 3 April, Henry Schmidt conducted the Academy of Music in the first, second, and fourth movements at the Odeon in Boston. The first Boston Symphony performance of Beethoven's Fifth was led by Georg Henschel on 17 December 1881, the ninth concert of the orchestra's first season; BSO performances have also been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Arthur Fiedler, Paul Paray, Charles Munch, Victor de Sabata, Ernest Ansermet, Erich Leinsdorf, William Steinberg, Leonard Bernstein, Max Rudolf, Rafael Kubelik, Hans Vonk, Eugene Ormandy, Klaus Tennstedt, Edo de Waart, Seiji Ozawa, and Joseph Silverstein. The most recent subscription performances were given by Joseph Silverstein in November/December 1983; Seiji Ozawa led the most recent Tanglewood performance this past June. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

On 17 December 1808 the *Weiner Zeitung* announced for the following Thursday, 22 December, a benefit concert on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

> First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.
>
> Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion, but which was typical of the time, commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."

The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was the Fourth, and the aria, *"Ah! perfido"* (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer, the concluding number the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor Symphony for fear the audience would be too tired to appreciate the last movement), the symphony listed as "No. 5" the one that was published as the Sixth, the *Pastoral,* and the one labeled "No. 6" was, of course, the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences with a program including, besides some Mozart and Haydn, his own Septet and First Symphony in April 1800, and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and coming to grips with this problem which would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica,* between May and November 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (ultimately *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concer-



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to, and the *Rasumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December.

In a Boston Symphony program note some years back, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of 4 and 11 July 1810, E.T.A. Hoffman recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute" and, following a detailed analysis, noted its effect upon the listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully than in the Symphony No. 5.

So much that was novel in this music when it was first heard—the aggressive, compact language of the first movement, the soloistic bass writing of the third movement trio, the transition between scherzo and finale, the introduction of trombones into a symphony for the first time—is now almost taken for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages that music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must *not* sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But Beethoven's Fifth has, in a sense, fallen from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is now widely considered overplayed, overpopularized. Audiences claim to be tired of it, and it now shows up most often in the context of "popular" programs or Beethoven festivals. Yet, at least every so often, this symphony demands, even needs to be heard, representing as it does not just what music can be about, but everything that music can succeed in doing.

—Marc Mandel

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Jean Sibelius
Violin Concerto in D minor, Opus 47



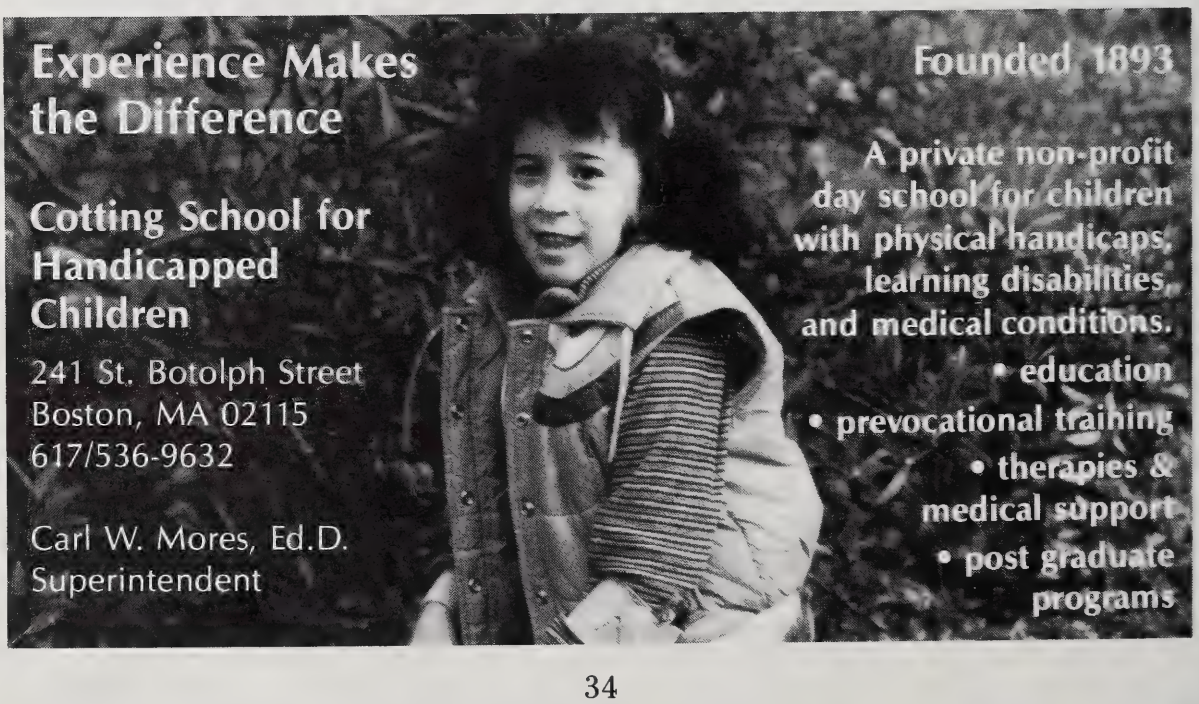
Jean (Johan) Julius Christian Sibelius was born at Hämeenlinna (Tavastehus in Swedish), Finland, on 8 December 1865 and died at Järvenpää, near Helsingfors (Helsinki), on 20 September 1957. He took the gallicized form of his first name in emulation of an uncle. He began work on his Violin Concerto in 1902, completed it in short score—that is, with the orchestration worked out but not written down in detail—in the fall of 1903, and finished the full score about New Year 1904. The first performance was given in Helsingfors on 8 February 1904 with Viktor Nováček as soloist and with the composer conducting. Sibelius then withdrew the work for revision, and in its new and present form it had its premiere in Berlin on 19 October 1905 with Karl Halir as soloist and with Richard Strauss on the podium. Maud Powell introduced it to this country when she played it on 30 November 1906 at a New York Philharmonic concert led by Vassily Safanov. Miss Powell, who was also the first to play the Dvořák and Tchaikovsky concertos in America, brought the Sibelius to Boston at the Symphony concerts led by Karl Muck on 19 and 20 April 1907 (the program included the Boston premiere of Grieg's "In Autumn" and the repeat, "by public request," of a brilliant new work introduced earlier in the season, Debussy's "La Mer"). Powell played the concerto again in 1912, when Max Fiedler conducted, and the soloists who have performed it with the orchestra since then have included Richard Burgin (with Pierre Monteux, Serge Koussevitzky, and Charles Munch), Jascha Heifetz, Orrea Pernel, and Anja Ignatius (all with Koussevitzky), Ruggiero Ricci (Munch), Isaac Stern, Joseph Silverstein, and Itzhak Perlman (all with Erich Leinsdorf), Miriam Fried (Colin Davis), Silverstein (with Vladimir Ashkenazy, at the most recent subscription performances, in April 1980), and Yuzuko Horigome (with Silverstein conducting, at Tanglewood in 1981). The orchestra consists of flutes, oboes, clarinets, and bassoons, all in pairs; four horns, two trumpets, three trombones, timpani, and strings.

In no violin concerto is the soloist's first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had a "marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the nineties, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto"), let word get about that the work would be dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček—not to be confused with the better known Ottokar Nováček, composer of a

popular *Perpetuum mobile*—was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904—"All my twenty-five years' stage experience, my artistry and insight will be placed to serve this work . . . I shall play the concerto in Helsingfors in such a way that the city will be at your feet"—only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.

From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the sigificant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then "the violin took me by storm, and for the next ten years it was by dearest wish, my overriding ambition to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on 9 January 1891 auditioned for the Vienna Philharmonic. "When he got back to his room," we read in Erik Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry in 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, inbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody which introduces the voice of the



soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, super-violinistic recitation in sixths and octaves, and so to a long *tutti* that slowly subsides from furious march music to wistful pastorale to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms Concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breadth of the symphonist is not to be mistaken.

The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo.* It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the Cavatina in the B-flat quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all *pianissimo*, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds to drama that evokes the Dvořák D minor Symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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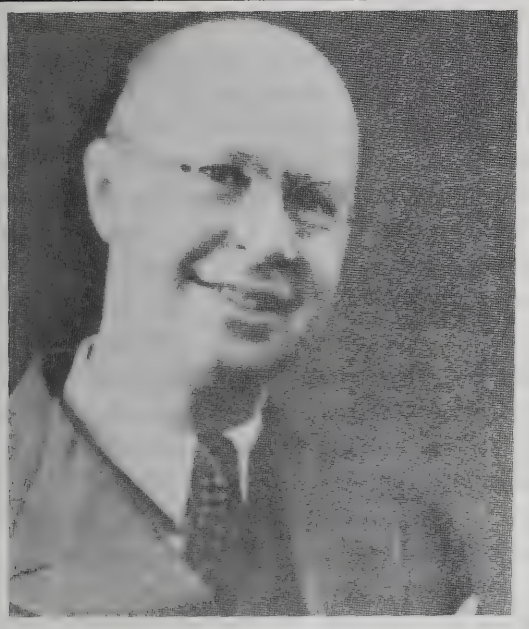
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Sergei Prokofiev
Scenes from the ballet *Romeo and Juliet*, Opus 64



Sergei Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. The ballet Romeo and Juliet *was composed in 1935 and 1936. The first performance took place in Brno, Czechoslovakia, in 1938; the Bolshoi performed the piece for the first time on 11 January 1940. In the meantime Prokofiev had already compiled two orchestral suites in 1936 (he later added a third in 1946), and these had made much of the music familiar even before the triumph at the Bolshoi. Prokofiev himself gave the first United States performances of music from* Romeo and Juliet *when he conducted the Second Suite with the Boston Symphony Orchestra on 25 and 26 March 1938. Since then, excerpts from the ballet have been programmed on Boston Symphony Orchestra concerts by Serge Koussevitzky, Richard Burgin, Charles Munch, Stanislaw Skrowaczewski, Erich Leinsdorf, Charles Wilson, Seiji Ozawa, Edo de Waart, Kazuyoshi Akiyama, and Andrew Davis. De Waart led the most recent subscription performances of music from* Romeo and Juliet *in February 1975; Andrew Davis gave the most recent Tanglewood performance in July 1981. The present selection is drawn from Acts I and II of the full score. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contrabassoon, four horns, cornet, two trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, tambourine, xylophone, bells, harp, piano, and strings.*

Prokofiev was already an experienced ballet composer when, in the mid-1930s, he began to work on a full-length version of *Romeo and Juliet.* He had attained a firm reputation in the West as a composer of advanced tendencies, but his early music had never been well received in the Soviet Union, where art that did not appeal to the broadest masses was suspicious. After his return to Moscow in 1933, then, his musical style underwent a marked process of simplification as he turned his attention to larger audiences than before. His considerable success in this change may be indicated simply by listing some of the works composed in those first years back in Russia: *Lieutenant Kije*, the Second Violin Concerto, *Romeo and Juliet*, *Peter and the Wolf*, and the film score for Eisenstein's *Alexander Nevsky.*

The proposal for a *Romeo* ballet came from the Kirov Theater in 1934. The composer worked out a scenario in the spring of 1935 with Sergei Radlov, a member of the theater's staff, who was familiar not only with Prokofiev's style but also with the problems of Shakespearean production. The piano score was completed by September 1935, and the orchestration followed. When the Kirov backed out of the production, Prokofiev signed a contract with the Bolshoi in Moscow. But upon delivery of the score, the company declared the music impossible to dance to, and the contract was broken. In an attempt to salvage music in which he put great faith, Prokofiev arranged two orchestral suites of selections from the ballet. These became exceedingly popular and eventually brought pressure for a full theatrical production. Even so, the rehearsal period was exceedingly difficult. The dancers could not

understand Prokofiev's music, and they insisted that the scoring was too delicate to be heard from the stage. The composer stood on the stage to listen and insisted that he could hear everything (though, of course, he probably did not try to dance himself while making this test). He finally agreed to add something to the score to mark the rhythms more precisely (and after his death anonymous "editors" have continued adding rhythmic emphasis to such a degree that a performance bears little resemblance to Prokofiev's delicate chamber-music conception of the score). In the end, the ballet became one of the greatest triumphs in the career of the composer and of the ballerina, Galina Ulanova, who was the first Juliet. Her success was ironic, since all through the rehearsal period, Ulanova had insisted that Prokofiev's music was "strange" and that she simply could not conceive how the love of Romeo and Juliet could be expressed in it.

The selection to be performed here is drawn entirely from the first two of the four acts in the score, comprising the bulk of Act I and the closing part of Act II. (The titles given in bold-face in the following summary are drawn from Prokofiev's score.) The music which actually opens the ballet, omitted here, sets the scene on a street in Verona, but the present selection begins with a somewhat later passage (to be repeated in its proper context), **The Prince's Command**, which is dramatically suggestive of the strife between the Montagues and the Capulets. This gives way to a lighthearted **Morning Dance**. A quarrel leads to an intermittent scuffle (omitted here), and that turns into **The Fight**, a fast-moving combat involving armed knights. An alarm sounds, and the Prince enters, causing the combatants to cease fighting. **The Prince's Command** is an order that such strife must cease in the streets of Verona. An orchestral **Interlude** depicts the princely power.

The second scene of Act I takes place at a ball at Capulet's house. A **Gavotte** (elaborated by Prokofiev from his *Classical* Symphony) is inserted at the beginning of this scene in the present selection, though in the full ballet it is used to end the party. The present selection also omits our first view of Juliet and jumps to the arrival of Romeo, Mercutio, and Benvolio wearing **Masks**. While his friends jest, Romeo is thoughtful. The guests are entertained by the **Dance of the Knights**. We skip to **Mercutio**, who, still masked, makes jokes to enliven the party. As this scene continues, Romeo becomes captivated with the playful Juliet. But **Tybalt Recog-**

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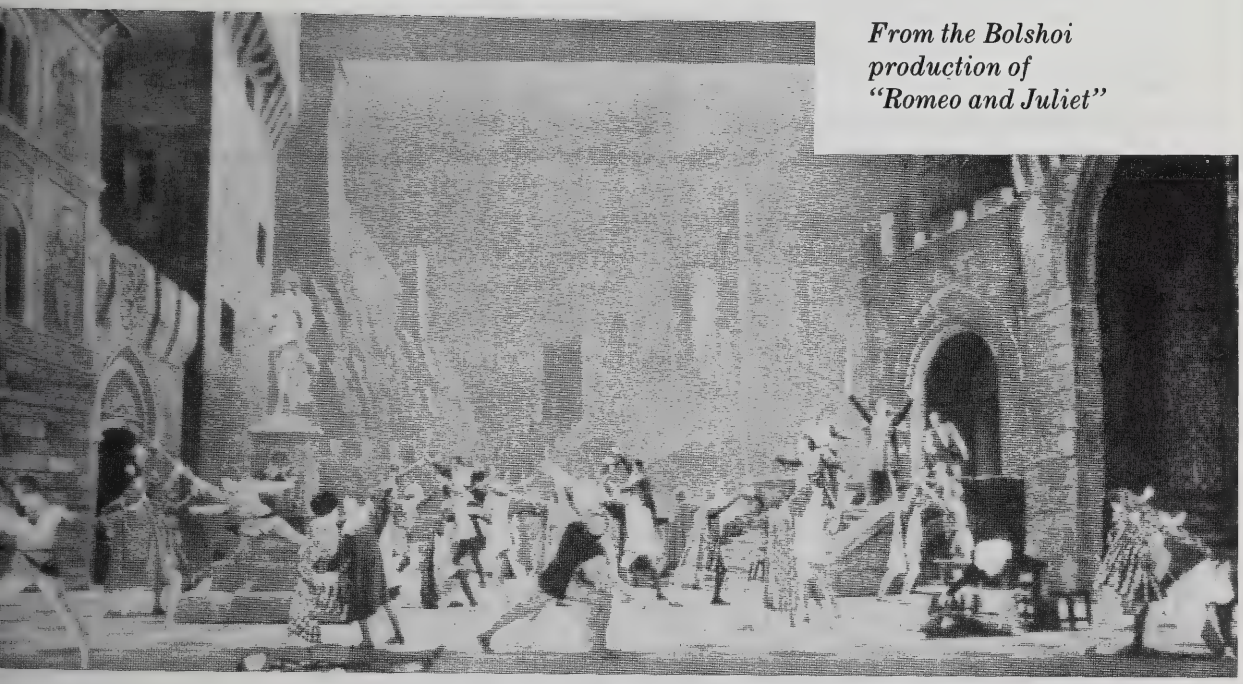
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nizes Romeo; he is enraged, but Capulet calms him, and friends lead him away. After the guests have left (the Gavotte occurs here in the full ballet), the first act concludes with the extended love scene, made up of three musical numbers: the **Balcony Scene**, **Romeo's Variation**, and the **Love Dance** for Romeo and Juliet.

The selection to be performed at these concerts closes with the bulk of Act 2, Scene 3 of the ballet, the dramatic encounter and fight that ultimately precipitates the tragedy. With the meeting of Tybalt and Mercutio (a passage omitted here), tempers reach the boiling point. Romeo tries to reconcile them. Tybalt challenges Romeo, but he refuses to accept. Mercutio then rushes at Tybalt. Tybalt and Mercutio fight a **Duel**. Romeo despairs of keeping the peace and joining his family with that of Juliet. Tybalt mortally wounds Mercutio. Mercutio dies, but with a joke on his lips; Tybalt has left. **Romeo Decides to Avenge Mercutio's Death**. Now Tybalt reappears, and the two men square off for a fight in deadly earnest, with none of the youthful high spirits of the first contest. Finally Romeo stabs Tybalt, who falls dead. In the **Finale**, which ends Act II as well as the selection to be performed here, Benvolio throws his cloak over Romeo's shoulders and pushes him away. The Capulets gather to mourn Tybalt, swearing revenge on his murderer. They depart in a solemn cortège with Tybalt's body.

The score reveals the mellowing of Prokofiev's earlier style (a process that was to continue in the 1940s), but it is rich in color, accessible without being vapid, and lyrical throughout. The full ballet combines formal dance and divertissement with psychological and dramatic studies of the principal characters in a way that goes back to and continues from Tchaikovsky. The present selection contains examples of both the "personal" and the "public" music of the ballet while highlighting the dramatic essence of the work that remains the most successful and perhaps the greatest narrative ballet to come from Soviet Russia.

—Steven Ledbetter



From the Bolshoi production of "Romeo and Juliet"

More . . .

John Warrack's *Tchaikovsky* (Scribners) is a fine basic study, richly illustrated; Warrack has also contributed a very good book on the composer's symphonies and concertos to the BBC Music Guides (U. of Washington paperback). When David Brown completes his multi-volume study, we will at long last have a first-rate Tchaikovsky biography that gives equal due to the man and the musician; two volumes have appeared to date, of which the second includes a discussion of the Violin Concerto. The symposium volume *The Music of Tchaikovsky*, edited by Gerald Abraham (Norton paperback), has a number of contributions that sneer at the composer (with the attitude of the mid-1940s, when the book first appeared). Viktoria Mullova will record the Tchaikovsky concerto with Seiji Ozawa and the Boston Symphony Orchestra for Philips in conjunction with these performances. Itzhak Perlman has recorded the concerto with the Boston Symphony under Erich Leinsdorf for RCA (with Dvořák's *Romance*). Other recommended recordings include Pinchas Zukerman with Antal Dorati and the London Symphony (Columbia, with Leonard Bernstein conducting the Mendelssohn concerto), Isaac Stern with Eugene Ormandy and the Philadelphia Orchestra (Columbia, with the Mendelssohn, or in a three-record set with the Mendelssohn, Brahms, and Beethoven concertos), and Kyung-Wha Chung with Charles Dutoit and the Montreal Symphony (London, with the Mendelssohn).

Of books about Beethoven there is no end. The standard detailed biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the sometimes dangerous techniques of psychohistory (Schirmer, available in paperback). Although Solomon (like Thayer) slights discussion of the music itself, his book is one of the most interesting composer biographies ever written. There have been many studies of the symphonies, of course. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now distant analytical point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (U. of Washington paperback).

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Donald Francis Tovey's classic analysis appears in his *Essays in Musical Analysis* (Oxford paperback). Much more technically demanding, but highly enlightening, is the analysis by Henrich Schenker; his discussion of the first movement has been translated into English by Elliot Forbes in a Norton Critical Scores volume devoted to the Fifth and containing, in addition to the score, a wealth of analytical and interpretive material including a discussion of the sketches from which the symphony grew (Norton, available in paperback).

Just about everyone has recorded the Fifth Symphony. There are several BSO recordings available, the most recent of which is a digital one conducted by Seiji Ozawa (Telarc, coupled with the *Egmont* Overture). Erich Leinsdorf's recording, part of a complete set for RCA, is no longer in print, but there are versions by Charles Munch (RCA, with the Schubert *Unfinished*) and Rafael Kubelik (DG, with Beethoven's Eighth Symphony). I retain my fondness for Herbert von Karajan's first version with the Berlin Philharmonic, which seems less driven than his more recent account (DG). Carlos Kleiber's Berlin Philharmonic recording is first-rate, and noteworthy also for its inclusion of the exposition repeat in the last movement (DG). Also of interest are historical recordings by Wilhelm Furtwängler and the Vienna Philharmonic on Seraphim (mono, three discs, with the *Eroica* and the Seventh) and Toscanini's recording with the NBC Symphony in a complete set on Victrola (mono).

Though as yet incomplete in English, Eric Tawaststjerna's *Jean Sibelius* (U. of California) is in line to be the standard study; Vol. I, which is all that is available, deals at greath length with the composition of the Violin Concerto. Robert Layton's *Sibelius* in the Master Musicians series is a useful briefer study (Littlefield paperback). Viktoria Mullova will record the Sibelius concerto with Seiji Ozawa and the Boston Symphony Orchestra for Philips in conjunction with these concerts. Meanwhile there is Itzhak Perlman's recording with the BSO under Erich Leinsdorf (RCA, coupled with the Prokofiev Second Violin Concerto), and the classic reading by Jascha Heifetz still available on a monaural Seraphim recording conducted by Sir Thomas Beecham (coupled with the Tchaikovsky, with the London Symphony Orchestra under Sir John Barbirolli). This was the first recording ever made of the work (in 1935), and it remains especially memorable.

Prokofiev has suffered from a lack of balanced critical evaluation both in Russia and in the West; Soviet historians tend to attack those works written while the composer was in the "decadent" West as "formalistic" and unmusical, while European and American critics tend to criticize the works of Prokofiev's later years, after he had returned to Russia, as responses to the pressure of "official" standards of musical style. A fundamental and very reasonable book is *Music and Musical Life in Soviet Russia, 1917-1970* by Boris Schwartz (Norton, available in paperback), which is filled with a broad range of fascinating material. An updated edition carries the story forward to 1980 (U. of Indiana). The standard Soviet biography by Israel Nestyev, *Prokofiev* (Standard), has much information but strong biases against the composer's pre-Soviet period. On the other hand, Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* is little more than a hatchet job from the opposite point of view and is by no means scrupulously accurate. Prokofiev's earliest years, through his conservatory days, are richly illuminated in his recently published memoir, *Prokofiev by Prokofiev* (Doubleday). The only complete recording of *Romeo and Juliet* currently available is by André Previn and the London Symphony Orchestra (Angel). For an extended selection of excerpts drawn from all four acts, there is a recording by the Boston Symphony Orchestra under the direction of Erich Leinsdorf (RCA). For a compilation of music drawn from the familiar suites, the recently reissued recording by Dimitri Mitropoulos with the New York Philharmonic is a very good choice (Odyssey).

—S.L.

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Viktoria Mullova



As Gold Medal winner of the 1982 Tchaikovsky Competition in her native Moscow, violinist Viktoria Mullova became a familiar face to Western television viewers well before her defection from the Soviet Union a year later. Born in 1959, Ms. Mullova is the only musician in her family, which includes a pair of twin sisters. Encouraged by her parents to study violin, she was accepted at the Central Music School in Moscow at age nine, and she gave her first public concerto performance at twelve. Ms. Mullova went on to the Moscow Conservatory, where she studied with Leonid Kogan. In 1975 she won first prize at the Wienawski Competition in Poland, and in 1981 she took first place at the Sibelius Competition in Helsinki. While pursuing her work in Moscow, Ms. Mullova toured throughout the Eastern Bloc countries, the Philippines, and Scandinavia. It was during her Scandinavian tour, in July 1983, that she asked for political asylum in the United States. Since her arrival in the West, Ms. Mullova has settled in New York, giving performances there and in Chicago, Baltimore, and Los Angeles, and throughout Canada and Australia. Her new life has been the subject of a documentary co-produced by the BBC and ABC television and broadcast early this year.

Ms. Mullova made her London orchestral debut in May 1984 with the Royal Philharmonic Orchestra led by Okko Kamu. She spent two weeks performing chamber music on a Mediterranean music cruise with such distinguished artists as Mstislav Rostropovich, Galina Vishnevskaya, James Galway, Maurice André, Jean-Pierre Rampal, and Zurich's Collegium Musicum Orchestra led by Paul Sacher and Charles Dutoit. Following the cruise, she made her Korean recital debut and an extensive tour of Japan, which included performances with Seiji Ozawa and the New Japan Philharmonic. Ms. Mullova's 1984-85 engagements brought her to American cities from coast to coast and to London for her debut with the London Symphony; she also performed with the Berlin Philharmonic. During the 1985-86 season she makes her debut with the Philadelphia Orchestra conducted by Riccardo Muti, with concerts in Philadelphia and at the Kennedy Center. These are her first appearances with the Boston Symphony, and she will record both the Tchaikovsky and Sibelius concertos with Seiji Ozawa and the orchestra for Philips records.

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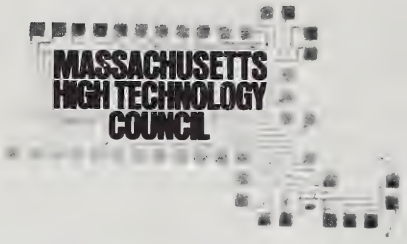
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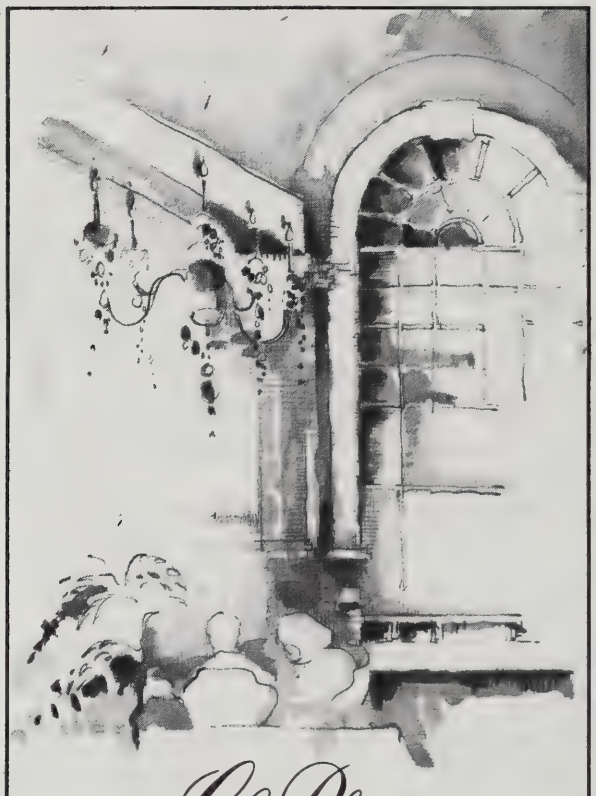
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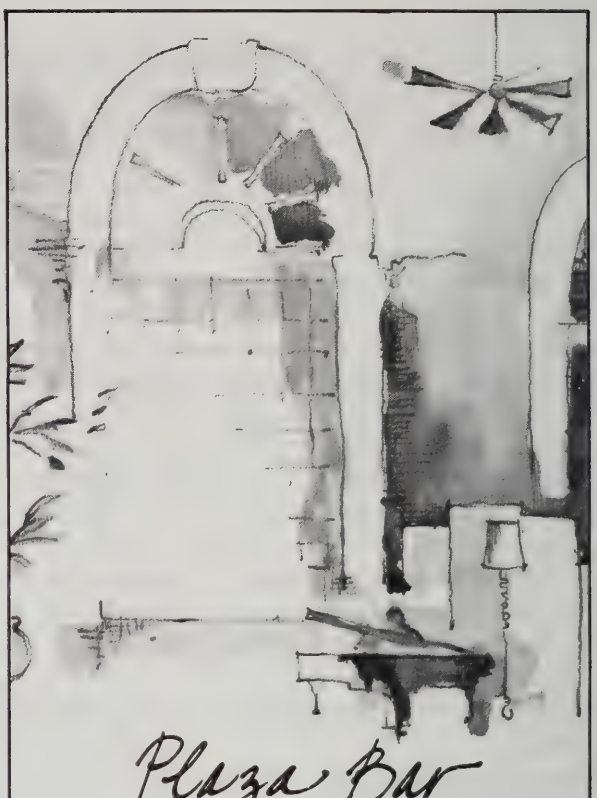
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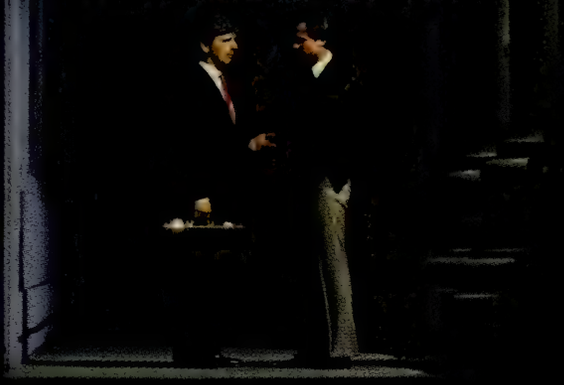
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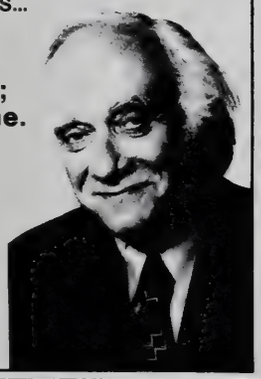
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Coming Concerts . . .

Thursday 'A'—24 October, 8-9:45
Friday 'A'—25 October, 2-3:45
Saturday 'A'—26 October, 8-9:45
Tuesday 'C'—29 October, 8-9:45
GIUSEPPE SINOPOLI conducting
Brahms — Violin Concerto
UTO UGHI
Brahms — Symphony No. 4

Thursday '10'—31 October, 8-10:15
Friday 'B'—1 November, 2-4:15
Saturday 'B'—2 November, 8-10:15
GIUSEPPE SINOPOLI conducting
Schumann — *Das Paradies und die Peri*
MARI ANNE HÄGGANDER, soprano
MARJANA LIPOVŠEK, mezzo-soprano
VINSON COLE, tenor
WALTON GRÖNROOS, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Thursday 'A'—7 November, 8-9:30
Friday 'A'—8 November, 2-3:30
Saturday 'A'—9 November, 8-9:30
Tuesday 'B'—12 November, 8-9:30
BERNARD HAITINK conducting
Mahler — Symphony No. 7

Wednesday, 13 November at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday '10'—14 November, 8-10:05
Friday 'B'—15 November, 2-4:05
Saturday 'B'—16 November, 8-10:05
BERNARD HAITINK conducting
Mozart — Piano Concerto No. 22 in E-flat, K.482
ALICIA DE LARROCHA
Shostakovich — Symphony No. 8

Programs subject to change.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

THE SYMPHONY SHOP is located in the Huntington Avenue stairwell near the Cohen Annex and is open from one hour before each concert through intermission. The shop carries all-new BSO and musical-motif merchandise and gift items such as calendars, appointment books, drinking glasses, holiday ornaments, children's books, and BSO and Pops recordings. All proceeds benefit the Boston Symphony Orchestra. For merchandise information, please call 267-2692.

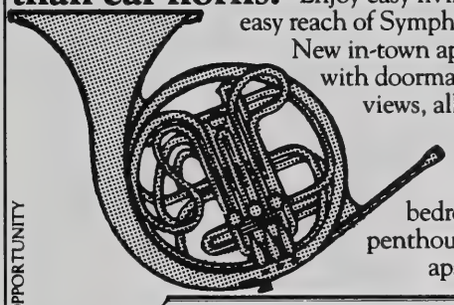
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RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $5.00 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

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Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

SUPPER CONCERT I

Tuesday, 15 October at 6
Tuesday, 28 January at 6

GERALD ELIAS, violin
JOEL MOERSCHEL, cello
MARTIN AMLIN, piano

BEETHOVEN — Violin Sonata No. 8 in G, Opus 30, No. 3

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Mssrs. ELIAS and AMLIN

INTERMISSION

BEETHOVEN — Trio in E-flat for piano, violin, and cello, Opus 70, No. 2

Poco sostenuto—Allegro ma non troppo
Allegretto
Allegretto ma non troppo
Finale: Allegro

Mssrs. AMLIN, ELIAS, and MOERSCHEL

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Ludwig van Beethoven
Violin Sonata No. 8 in G, Opus 30, No. 3

Prior to Beethoven's time, violin sonatas were generally billed as works for piano "with the accompaniment of a violin"—that is, the keyboard part constituted the essence of the work and the violin provided merely an extra dimension of sonority which could, in many cases, be omitted altogether. Gradually over the years the violin part became more independent and less dispensable, though duo sonatas remained, by and large, genuine "chamber music," intended for private performances in small rooms before a very small audience indeed, if not simply for the personal pleasure of the performers. But the three sonatas that comprise Beethoven's Opus 30, composed in 1802, mark an important advance in the conception of this chamber music genre for "public" performances that might be given in large halls before a paying audience; gradually the violin has become more dramatic and assertive, better designed for projection in its new milieu.

The G major violin sonata is one of several works that Beethoven dedicated of his own free choice (that is, without commission and without payment in return) to leaders whom he respected. Opus 30 was inscribed to Tsar Alexander I, who had instituted reforms in the tradition of Enlightened despotism. The Tsar responded belatedly to the honor by offering Beethoven 10 ducats in 1815 when he and most of the other crowned heads of Europe came to the Congress of Vienna. By then, of course, Beethoven was a composer of international stature; he is supposed to have remarked to the not-always-reliable memoirist Schindler that during the Congress, he "had suffered the crowned heads to pay court to him."

The third sonata of the Opus 30 set is one of the most charming and lovable of all Beethoven's works in this medium—so delightful, in fact, that it sometimes gets overlooked in favor of its more dramatic siblings in the composer's duo-sonata output. The first movement grows from one of those Beethovenian thematic ideas that seems so simpleminded as to be impudent—sixteenth-notes running up and down a fragment of scale followed by the blandest of tonic arpeggios. But what follows is full of marvels, including wonderfully unexpected harmonic sidestepping as Beethoven moves to the new key, followed by an aggressive, accented theme in the minor mode. The fact that the slow movement is marked Tempo di Minuetto would seem to make it a bow to the past, to the world of powdered periwigs and stately dancing. But this minuet is, in fact, a romantic character-piece, rich in lyric expression; Beethoven writes out all of the traditional repeats of the dance form in full in order to rescore the piano and violin parts each time. And he qualifies his tempo marking with the words "but very moderate and graceful' to indicate that this movement is not to be considered a somewhat passé dance form but rather a new lyrical effusion. The finale, too, takes an older tradition—the Haydnesque perpetual-motion rondo—and recreates it in Beethoven's own terms, filled with energy and wit. Toward the end the piano even engineers an outrageous harmonic shift to a sudden E-flat and then "vamps till ready" to give the violin a chance to figure out what has happened and to direct the motion back to the home key of G major for the final cadence.

—Steven Ledbetter

Ludwig van Beethoven
Trio in E-flat for piano, violin, and cello, Opus 70, No. 2

The two piano trios published as Opus 70 come from Beethoven's middle period and were composed in the fruitful year that also saw the creation of the Fifth and Sixth symphonies and the Opus 69 cello sonata. During the last months of 1808 and the beginning of 1809 the composer was living in the house of the pretty and refined Countess Anna-Marie Erdödy, who had been a friend and supporter of his since their meeting in 1803. In this house Beethoven composed the Opus 70 trios (apparently noting down the first sketches for the second one first, while still completing the Sixth Symphony), and it was there that both trios were performed on Christmas of 1808, with Beethoven himself playing the piano. The musical writer J.F. Reichardt was visiting at the time and wrote very enthusiastically about the new works, at the same time praising the congenial artistic atmosphere of the gatherings there: "Lucky artist who can rely on such listeners."

For some reason the first trio of Opus 70 (nicknamed "*The Ghost*") has long overshadowed the E-flat trio, which is not in the least inferior and in fact, to many critics, ranks among the most original of Beethoven's creations. But the originality may be somewhat misunderstood (or even denied), in that it is to some extent based on Beethoven's coming to terms with his musical forebears Mozart and Haydn, achieving a remarkable balance between the classical tradition and Beethoven's own mature style.

The first movement begins with a slow introduction that seems slight and formal, but it leads wittily to the Allegro and turns out to be unexpectedly integrated with material involved in the establishment of the dominant; the introduction returns briefly in its original form just before the end of the movement. Favorite Mozartean turns of phrase become the material for a purely Beethovenian construction. The distant harmonic travels of the development end in what Tovey called "perhaps the most unexpected return in all music": the cello begins the recapitulation in the wrong key of D-flat, but the piano immediately squelches this impertinence and engineers a hasty return to the tonic E-flat, thus converting a Mozartean passage into pure Beethoven.

The second movement takes a favorite form of Haydn's—variations on two themes, alternating major and minor—for Beethoven's new look at a familiar idea. These "influences" have been thoroughly integrated, as Tovey remarks, "with results that transcend all possibility of resemblance to the style of their origin." The third movement, in A-flat (this is the first Beethoven work to have movements in three different keys), bears no generic title, though Beethoven's sketchbooks reveal that he conceived it as a minuet. In its final form, though, it seems more akin to a Romantic character piece (prefiguring Schubert perhaps) than to a classical dance movement. The finale is one of Beethoven's most remarkable achievements. There are at least five distinct themes in the exposition, but they only reach their fullest illumination when the first two are brought together at the beginning of the recapitulation, with the effect of understated jubilation. The elaboration of the recapitulation brings the entire work to a close of unrestrained energy.

—S.L.

Gerald Elias

Gerald Elias joined the Boston Symphony Orchestra's violin section in 1975, after attending Oberlin College and graduating from Yale University. He began his private studies at eight with A. William Liva; subsequent teachers included Ivan Galamian of the Juilliard School, Gerald Gelbloom, and former BSO concertmaster Joseph Silverstein. Mr. Elias has performed extensively in the United States and abroad, including solo performances with the Boston Pops. A 1973 Tanglewood Music Center fellow, he is currently a faculty member at the Boston University Tanglewood Institute. He and BSO colleague Ronan Lefkowitz have performed frequently as a violin duo throughout the nine years that they have been colleagues in the Boston Symphony Orchestra. In March, Mr. Elias will begin a sabbatical from the Boston Symphony Orchestra for a concert tour of Japan, New Zealand, and Australia.

Joel Moerschel

Cellist Joel Moerschel was born in Oak Park, Illinois, and began his cello studies at the Chicago Musical College, where his teacher was Karl Fruh. He was principal cellist with the Chicago Civic Symphony and performed as soloist with the Oak Park Symphony and the Michigan City Symphony. Mr. Moerschel earned a bachelor's degree and performer's certificate at the Eastman School of Music, where he was a student of Ronald Leonard. Before coming to Boston, he was principal cellist of the Eastman Philharmonic and a member of the Corning Philharmonic and the Rochester Philharmonic, as well as cellist for Musica Nova and the Eastman Honors String Quartet. Mr. Moerschel is currently a member of the contemporary music ensemble *Collage*. A member of the Boston Symphony Orchestra since 1970, he has performed extensively as a recitalist and chamber musician in Boston, New York, and the midwest.

Martin Amlin

Pianist and composer Martin Amlin holds the degree Doctor of Musical Arts as well as the Performer's Certificate from the Eastman School of Music. His teachers have included Frank Glazer at Eastman and Nadia Boulanger, with whom he studied in Fontainebleau and Paris. He has been the recipient of an ASCAP Grant to Young Composers, a Massachusetts Council for the Arts NEW WORKS grant, a St. Botolph Club Foundation grant, and, most recently, a Massachusetts Artists Foundation Fellowship. Mr. Amlin was awarded Fellowships to the Tanglewood Music Center for four summers and is currently pianist for the Tanglewood Festival Chorus. An active performer, he has presented many solo recitals in the Boston area and has performed with Boston Symphony Orchestra members Doriot Anthony Dwyer, Fenwick Smith, and Edwin Barker in concerts at Jordan Hall and Carnegie Recital Hall. He has been a frequent resident at Yaddo and the MacDowell Colony, and has premiered new works for piano and tape on concerts given by the M.I.T. Experimental Music Studio. Mr. Amlin is on the faculty of Boston University and has recorded for Sine Qua Non, Folkways, and Opus One records.

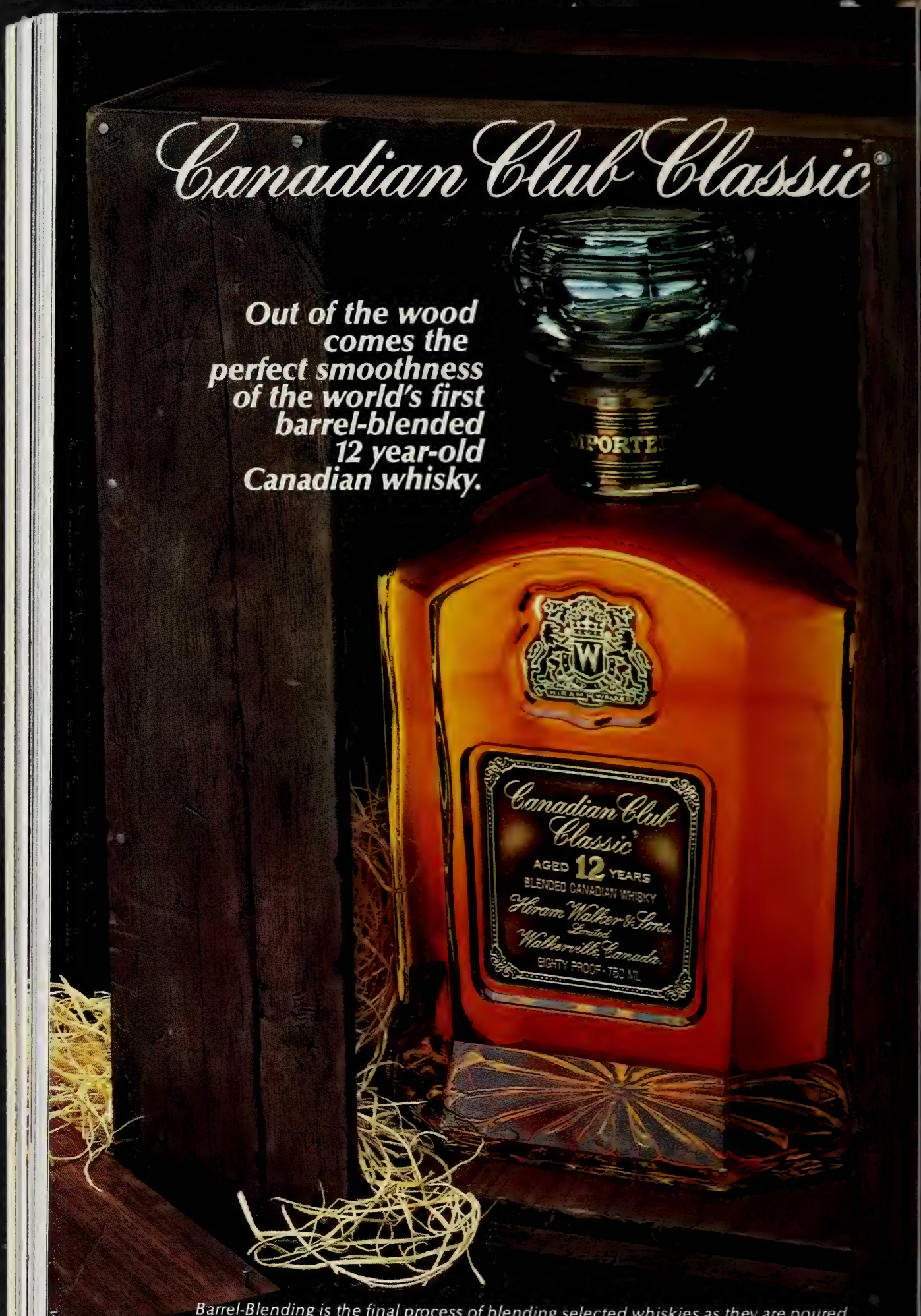
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SEIJI OZAWA, Music Director



105th Season

1985-86



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BSO Friends and subscribers will receive priority ticket information including dates and prices for the 1985 Christmas Pops and New Year's Eve Gala concerts by mid-November.

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Art Exhibits in the Cabot-Cahners Room

The Boston Symphony Orchestra is pleased to announce that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 28 October are works from the Pucker Safrai Gallery. Other organizations to be represented during the coming months are the Harris Brown Gallery (28 October-25 November), Boston Society of Architects (25 November-16 December), and Childs Gallery (16 December-13 January).

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be violinist Uto Ughi (25 and 26 October), BSO Artistic Administrator Costa Pilavachi (1 and 2 November), and BSO clarinetist Peter Hadcock (15 and 16 November).

BSO Business & Professional Leadership Program

Corporate support of the BSO has more than tripled in the past three years, with the result that nearly 400 companies are contributing more than $1 million annually to the orchestra. This has been accomplished through the activities of the BSO Business & Professional Leadership Program, which was founded in 1980 by area executives in recognition of the BSO's significant contribution to the corporate community. The program is overseen by a committee including business leaders from companies throughout New England, making it possible for businesses to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America: "Presidents at Pops," "A Company Christmas at Pops," the BSO Corporate Enrichment Program, leadership dinners held in Symphony Hall, and special-event underwriting. Contributions for membership begin at $1,000. For further information on how your company or professional partnership can join this program, contact Eric Sanders or Sue Tomlin in the BSO Corporate Development Office, (617) 266-1492.

A Company Christmas at Pops

The second annual "A Company Christmas at Pops" is scheduled for Wednesday evening, December 17. This special holiday Pops concert, a business benefit conducted by John Williams, will feature a program of festive music and a few surprises.

"I am delighted to report that most of our sponsor packages have been sold," stated James F. Cleary, Managing Director of Paine Webber, Inc., and Committee Chairman for the event. "I urge businesses who wish to participate either as a sponsor or advertiser in this special program to act soon."

Sponsor packages including 16 tickets, dinner, and holiday drinks are $2,500. Program book advertising rates are $1,000 for a full page, $600 for a half-page. For further information, please contact Eric Sanders or Sue Tomlin in the BSO Corporate Development Office, Symphony Hall, Boston, MA 02115, or call (617) 266-1492.

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Riegger Concerto for piano and wind quintet, Op. 53
Brahms Trio in C for piano, violin, and cello, Op. 87

SUNDAY JANUARY 12 1986

Haydn Trio in G for flute, cello, and piano, Hob. XV:25
Loeffler Two Rhapsodies for oboe, viola, and piano
Lieberson 'Accordance,' for eight players
Mozart String Quintet in G minor, K.516

SUNDAY APRIL 6 1986

Mendelssohn Concert Piece in F for clarinet, bassoon, and piano, Op. 113
Copland Quartet for piano and strings
Boulez 'Dérive,' for six players
Schubert Quintet in A for piano and strings, D.667, 'Trout'

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BSO Members in Concert

The Copley String Trio—BSO members Sheila Fiekowsky, violin, Robert Barnes, viola, and Ronald Feldman, cello—perform music of Beethoven, Françaix, and Dohnányi on Friday, 25 October at 8 p.m. at the First Parish of Watertown, 35 Church Street (corner of Church and Summer streets). Admission is $6 ($4 for under 18 and senior citizens). For information and reservations, please call 527-0225 or 484-3049.

BSO assistant principal bass Lawrence Wolfe will be joined by the Mystic Valley Orchestra under the direction of Ronald Feldman for music of Koussevitzky, Bottesini, and Mozart on Sunday, 27 October at 3 p.m. at Jordan Hall. Admission is free.

BSO violinist Nancy Bracken will perform music of Ives, Ravel, and Beethoven with pianist Hsueh-Yung Shen on Sunday, 27 October at 8 p.m. at the Lowell House Junior Common Room at Harvard University. The recital is being sponsored by the Lowell House Music Society.

BSO members Cecylia Arzewski, violin, and Martha Babcock, cello, are soloists in the Brahms Double Concerto with Max Hobart and the North Shore Philharmonic on Sunday, 3 November at 7:30 p.m. at the Salem High School Auditorium. The program also includes Rossini's overture to *Semiramide*, Grieg's *Peer Gynt* Suite No. 2, and the world premiere, commissioned by the North Shore Philharmonic, of Dennis Leclaire's *Salem: 1692*. For ticket information, call 1-631-6513.

The contemporary music ensemble *Collage* begins its 1985-86 season with music of Stephen Albert, Christopher Rouse, Robert Selig, and Edward Cohen on Monday, 4 November at 8 p.m. at the Longy School of Music, 1 Follen Street in Cambridge. For complete program and ticket information, call 437-0231.

Ronald Knudsen leads the Newton Symphony Orchestra in the first concert of its 20th Anniversary Season on Sunday, 10 November at 8 p.m. at Aquinas Junior College in Newton. The opening piece will be led by former Newton Symphony conductor and BSO violinist Michel Sasson. Ronald Knudsen will complete the program with the Mendelssohn *Reformation* Symphony and the Schumann Piano Concerto featuring soloist Russell Sherman. Subscriptions for the orchestra's four-concert season are still available at $30; single tickets are $8. For futher information, call 965-2555.

Planned Giving Seminars

The Boston Symphony Orchestra is pleased once again to offer a series of Planned Giving Seminars conducted by John Brown, noted authority in the area of deferred gifts. Seminars for the 1985-86 season will be held prior to the BSO concerts on 25 October, 1 November, 12 December, 23 January, 4 February, 18 March, 11 April, and 18 April. For further information please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

Remember Someone Special

The Boston Symphony Orchestra has created a Remembrance Fund through which you may recognize special occasions (such as birthdays, anniversaries, and weddings) or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, and have a remembrance card sent in your name, please include with your contribution the individual's name and address and the occasion you wish remembered. Contributions of $10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

For Distinctive Gifts

The Symphony Shop is ready for the new season with tantalizing gift ideas with a BSO or musical motif, as well as recordings by the BSO and Pops. Calendars, appointment books, drinking glasses, holiday ornaments, and children's books are just part of the exciting array of all-new merchandise. The Symphony Shop, located in the Huntington Avenue stairwell near the Cohen Annex, is open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will be happy to help you select the perfect gift. For merchandise information, please call 267-2692.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.
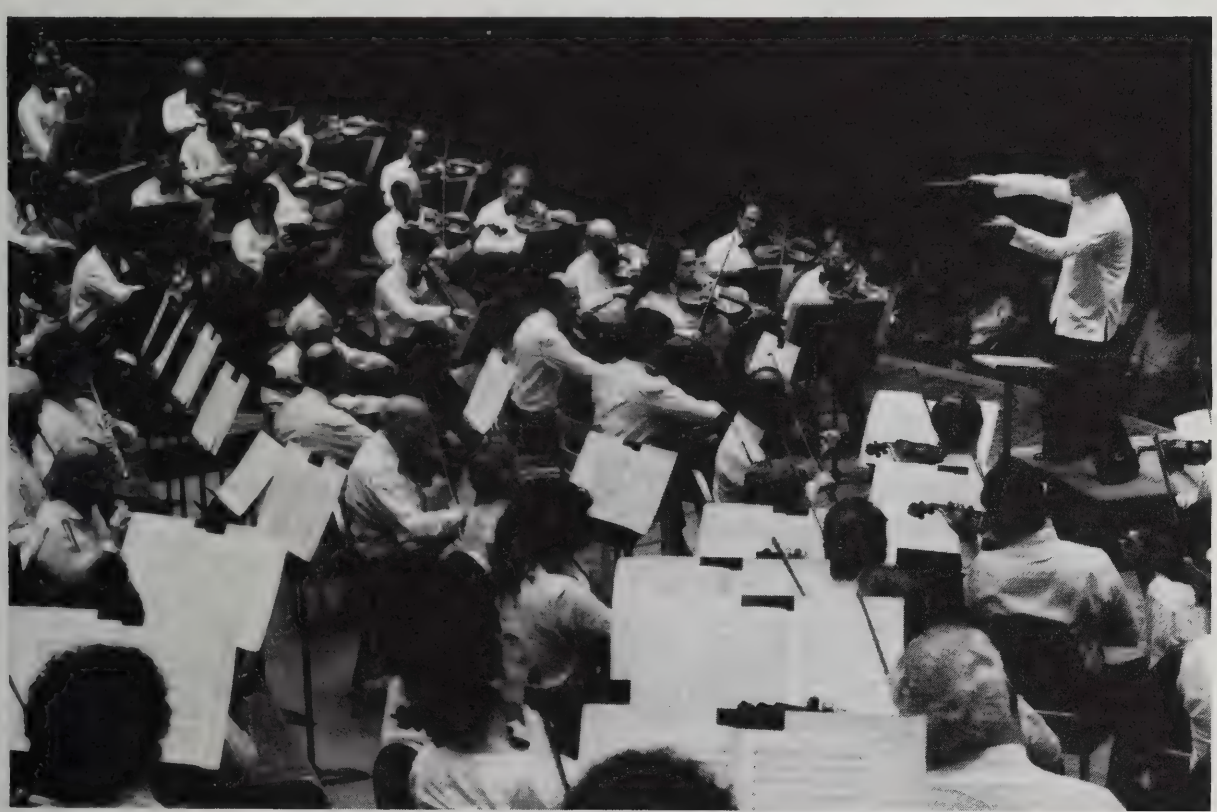
As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.





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Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

* *Participating in a system of rotated seating within each string section.*
† *On sabbatical leave.*

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Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

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Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

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Edward A. Taft chair
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Matthew Ruggiero

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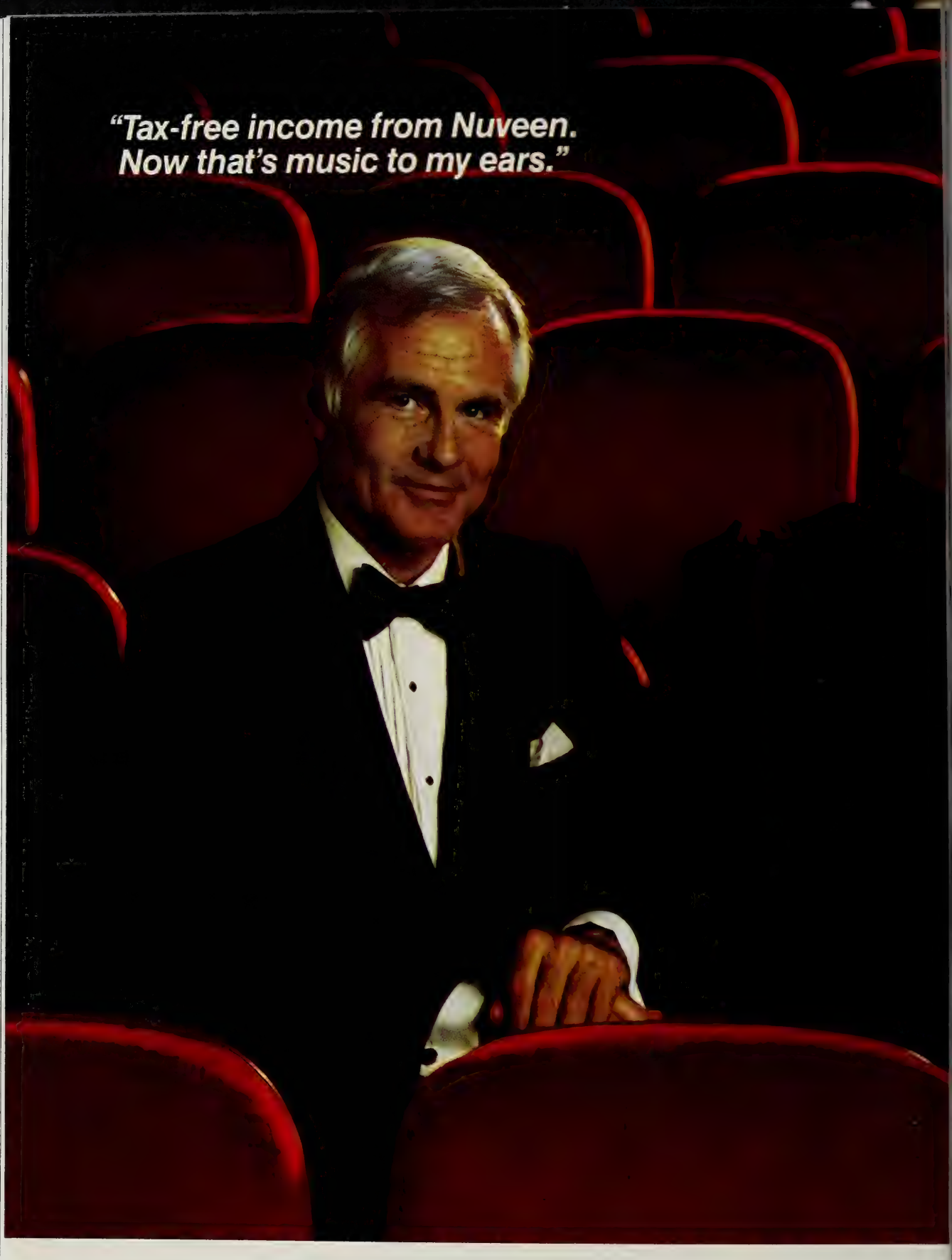


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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

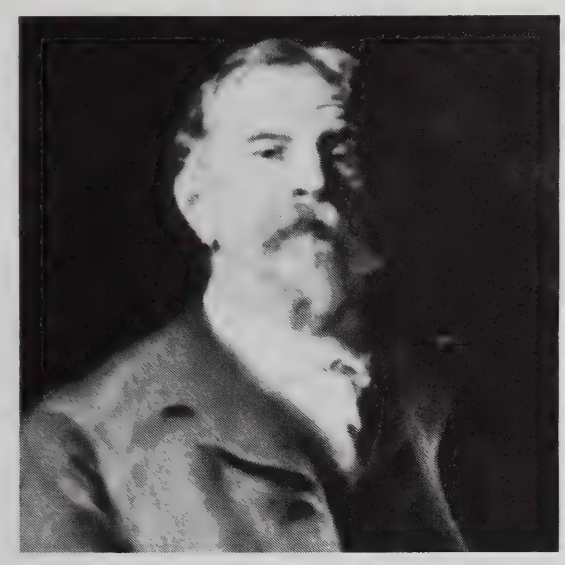
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



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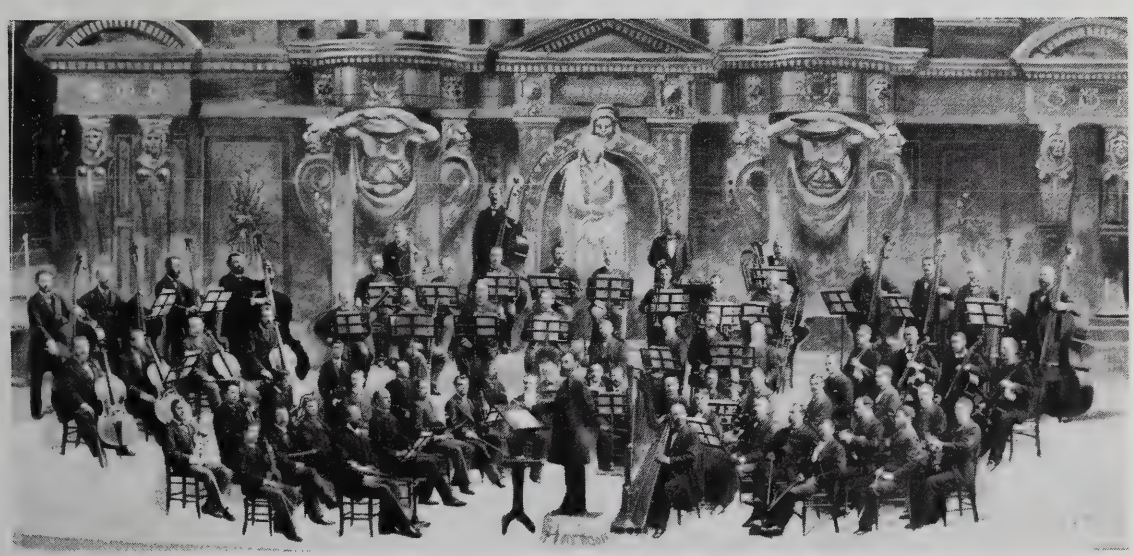
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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One Hundred and Fifth Season, 1985-86

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Friday, 25 October at 2
Saturday, 26 October at 8
Tuesday, 29 October at 8

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ALL-BRAHMS PROGRAM

Violin Concerto in D, Opus 77
- Allegro non troppo
- Adagio
- Allegro giocoso, ma non troppo vivace

UTO UGHI

INTERMISSION

Symphony No. 4 in E minor, Opus 98
- Allegro non troppo
- Andante moderato
- Allegro giocoso
- Allegro energico e passionato

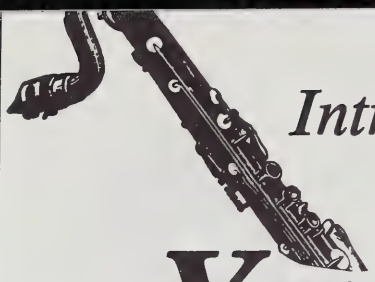
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Johannes Brahms
Violin Concerto in D, Opus 77



Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He wrote the Violin Concerto in the summer and early fall of 1878, but the published score incorporates a few revisions made after the premiere, which was given by Joseph Joachim in Leipzig on 1 January 1879, the composer conducting the Gewandhaus Orchestra. The first American performances were given by the Boston Symphony Orchestra on 6 and 7 December 1889, when it was played by Franz Kneisel, the orchestra's concertmaster, with Arthur Nikisch conducting. Kneisel played it in subsequent seasons with Emil Paur and Wilhelm Gericke. Since then, it has also been performed at BSO concerts by Adolph Brodsky (Nikisch), Maud MacCarthy (Gericke), Fritz Kreisler (Gericke, Max Fiedler, Karl Muck), Hugo Heermann (Gericke), Carl Wendling (Muck), Mischa Elman and Felix Berber (Fiedler), Anton Witek (Fiedler, Muck), Carl Flesch (Muck), Albert Stoessel (Pierre Monteux), Richard Burgin (Monteux, Serge Koussevitzky), Vladimir Resnikoff and Georges Enesco (Monteux), Jacques Thibaud (Michael Press), Albert Spalding (Burgin), Jascha Heifetz, Nathan Milstein, Adolf Busch, Bronislav Huberman, Paul Makovsky (Koussevitzky), Joseph Szigeti (Koussevitzky, Charles Munch), Efrem Zimbalist (Koussevitzky), Ginette Neveu (Burgin), Yehudi Menuhim, Patricia Travers, Arthur Grumiaux (Munch), Isaac Stern (Munch, Monteux), Leonid Kogan (Monteux), Christian Ferras, Jacob Krachmalnick, Roger Shermont (Munch), Zino Francescatti (Burgin, Erich Leinsdorf, William Steinberg), Shmuel Ashkenasi and Joseph Silverstein (Leinsdorf), David Oistrakh (Steinberg), Miriam Fried (Silverstein, Klaus Tennstedt), Gidon Kremer (Colin Davis), Joseph Silverstein (Eugene Ormandy), Henryk Szeryng (Andrew Davis), and Salvatore Accardo (Leonard Slatkin). The most recent Tanglewood performance was Accardo's, in July 1983. Isaac Stern gave the most recent subscription performances in April 1984; Seiji Ozawa conducted. In addition to the soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings. At these performances, Uto Ughi plays the cadenza by Joseph Joachim.

Faint phonograph recordings exist of Joseph Joachim playing Brahms Hungarian Dances, some unaccompanied Bach, and a Romance of his own: through the scratch and the distance, one can hear that even in his seventies the bow-arm was firm and the left hand sure. And though the records also convey a sense of the vitality of his playing, they are, in the end, too slight and too faint to tell us anything we want to know about the violinist whose debut at eight was hailed as the coming of "a second Vieuxtemps, Paganini, Ole Bull" or the musician whose name became, across the more than sixty years of his career, a byword for nobility and probity in art. Joachim was also leader of the most highly esteemed string quartet of his day, as well as an accomplished composer and an excellent conductor. His became a dominant voice in German musical anti-Wagnerian conservatism; his passionate identification with the musical past was productive, the range of his experience was prodigious. Europe's courts, universities, and learned academies vied to honor Joachim, but what speaks to us more eloquently than the doctorates and the *Pour le mérites* is an accounting of

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what composers dedicated to him (and sometimes wrote for him to play), a list that includes the second version of Schumann's Symphony No. 4 in D minor, Liszt's Hungarian Rhapsody No. 2, Dvořák's Violin Concerto, and, by Brahms, the Opus 1 piano sonata in C, the scherzo of a violin sonata composed jointly with Schumann and Albert Dietrich, and the Violin Concerto.

Brahms and Joachim met in 1853 and they gave many concerts together, with Brahms at the piano or on the conductor's podium. Joachim was the elder by two years and, as a very young man, the more confident and the more technically accomplished composer of the two. Brahms quickly acquired the habit of submitting work in progress to Joachim for stern, specific, and carefully heeded criticism. In the 1880s the friendship was ruptured when Brahms too plainly took Amalie Joachim's side in the differences that brought the Joachims' marriage to an end in 1884. The Double Concerto for violin and cello was tendered and accepted as a peace offering in 1887 (Joachim and Robert Hausmann, cellist in the Joachim Quartet, were the first soloists). Their correspondence was resumed, almost as copiously as before, but intimacy was lost for good, and the prose is prickly with diplomatic formalities and flourishes.

The first mention of a concerto in the Brahms-Joachim correspondence occurs on 21 August 1878. Brahms was spending the summer at Pörtschach on Lake Wörth in southern Austria, where a year previously he had begun his Second Symphony.* It was a region, he once said, where melodies were so abundant that one had to be careful not to step on them. Brahms and Joachim met at Pörtschach the end of that month. The correspondence continued, and plans were made for a tryout of the concerto with the orchestra of the Conservatory in Berlin, for Joachim to compose a cadenza, and for the premiere either with the Vienna Philharmonic or at the Leipzig Gewandhaus. Brahms's original plan for a four-movement work was scrapped. In November 1879 he wrote: "The middle movements have fallen by the wayside. Of course they were the two best. Meanwhile I am writing a feeble Adagio."†

Joachim proposed a program to begin with Beethoven's Violin Concerto and closing with the Brahms, with songs, two movements from Bach's C major unaccompanied sonata, and an overture of his own in between. Brahms demurred: "Beethoven shouldn't come before mine—of course only because both are in D major. Perhaps the other way around—but it's a lot of D major—and not much else on the program." On New Year's Day of 1879, Joachim and Brahms introduced the work in that same hall in Leipzig where, just four weeks short of twenty years back, Brahms's First Piano Concerto had met with catastrophic, brutal rejection. Brahms had not written a concerto since, and curiosity was keen, the more so because there were few significant violin concertos: received opinion had it that there were in fact just two, Beethoven's and the Mendelssohn. The first movement rather puzzled the audience, the Adagio was greeted with some warmth, and the finale elicited real enthusiasm. About Joachim's playing there was no disagreement, and his cadenza was universally admired. Indeed, after the Vienna premiere two weeks later, Brahms reported to his friend Elisabet von Herzogenberg that Joachim had played the cadenza "so magnificently that people clapped right into my coda."

On 6 March, Joachim reported from London that he had dared play the concerto from memory for the first time, and he continued to champion it wherever he could. None of the early performances was so moving an occasion for Joachim and Brahms as the concert in celebration of the unveiling of the Schumann monument in Bonn on 2 May 1880: Brahms's concerto was the only work chosen that was not by Schumann.

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*Fifty-seven years later, Alban Berg was delighted and proud to be writing his own Violin Concerto on the opposite shore of the same lake.

†The scherzo became the second movement of the Piano Concerto No. 2 in B-flat (1881).



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Meanwhile, composer and violinist continued to exchange questions, answers, and opinions about the concerto well into the summer of 1979, Brahms urging Joachim to propose *ossias* (easier alternatives), Joachim responding with suggestions for where and how the orchestral scoring might usefully be thinned out, with changes of violinistic figuration, and even with a considerable compositional emendation in the finale. Except for the last, Brahms accepted most of Joachim's proposals before he turned the material over to his publisher. In spite of Brahms's secure prestige by this point in his career, in spite of Joachim's ardent and effective sponsorship, the concerto did not easily make its way. It was thought a typical example of Brahmsian severity of manner; Hans von Bülow's quip about the difference between Max Bruch who had written a concerto *for* the violin and Brahms who had written one *against* the violin was widely repeated; and as late as 1905, Brahms's devoted biographer, Florence May, was obliged to admit that "it would be too much to assert that it has as yet entirely conquered the heart of the great public." Fritz Kreisler, who took it into his repertory about 1900, had as much as anyone to do with changing that, and Brahms would be surprised to know that his concerto has surpassed Beethoven's in popularity (and that Mendelssohn's elegant essay is no longer thought of as being in that league at all).

To us it seems odd to think of playing the Beethoven and Brahms concertos on the same program. But then, the likeness that makes the idea an uncomfortable one for us was probably the very factor that made it attractive to Joachim, who was not, after all, presenting two established masterpieces but, rather, one classic, and a new and demanding work by a forty-five-year-old composer with a reputation for being "difficult." But Beethoven is present, in the choice of key, in the unhurried gait (though the tradition that turns Beethoven's and Brahms's "allegro, but not too much so" into an endlessly stretched out, energyless Andante does neither work any good), in the proportions of the three movements, in the fondness for filigree in the high register, in having the soloist enter in an accompanied cadenza, in leading the main cadenza not to a vigorous tutti but to a last unexpected and hushed reprise of a lyric theme (the second theme in Beethoven, the first in Brahms).

Brahms begins with a statement that is formal, almost neutral, and unharmonized except for the last two notes. But the sound itself is subtle—low strings and bassoons, to which two horns are added, and then, with basses, two more. And the resumption, quietly and on a remote harmony, is altogether personal.* So striking a harmonic departure so early will take some justifying, and thus the surprising C major chord under the oboe's melody serves as signal that this movement aims to cover much space, that it must needs be expansive. A moment later, at the top of the brief crescendo, the rhythm broadens—that is, the beats are still grouped by threes, but it is three half-notes rather than three quarters, and this too establishes early a sense of immense breadth. On every level the music is rich in rhythmic surprise and subtlety: the aggressive theme for strings alone insists that the accents belong on the second beat, another idea dissolves order (and imposes a new order of its own) by moving in groups of five notes, the three-four/three-two ambiguity returns again and again. The musing and serene outcome of the cadenza is not so much a matter of the *pianissimo* and *dolce* and *tranquillo* that Brahms writes into the score as of the trance-like slow motion of the harmonies. (Things have changed in the last hundred years. The danger now is not that the audience will applaud as it did at the Vienna premiere, but that it will cough.)

When the great Pablo de Sarasate was asked whether he intended to learn the new Brahms concerto he replied, "I don't deny that it is very good music, but do you think I could fall so low as to stand, violin in hand, and listen to the oboe play the

*And, one might add, Beethovenian—inspired by the orchestra's first mysterious entrance in the Fourth Piano Concerto.

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only proper tune in the whole work?" What the oboe plays at the beginning of the Adagio is indeed one of the most wonderful melodies ever to come to Brahms. It is part of a long passage for winds alone, subtly voiced and anything other than a mere accompanied solo for the oboe, and a magical preparation for the return of the violin.* As the critic Jean-Jacques Normand charmingly puts it, *"Le hautbois propose, et le violin dispose."* It is strange that Sarasate should not have relished the opportunity to turn the oboe's chastely beautiful melody into ecstatic, super-violinistic rhapsodies. A new and agitated music intervenes. Then the first ideas return, enriched, and with the wind sonorities and the high-flying violin beautifully combined. For the finale, Brahms returns to his old love of gypsy music, fascinatingly and inventively deployed, and the turn, just before the end, to a variant in 6/8 (heard, but not so notated) is a real Brahms signature.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

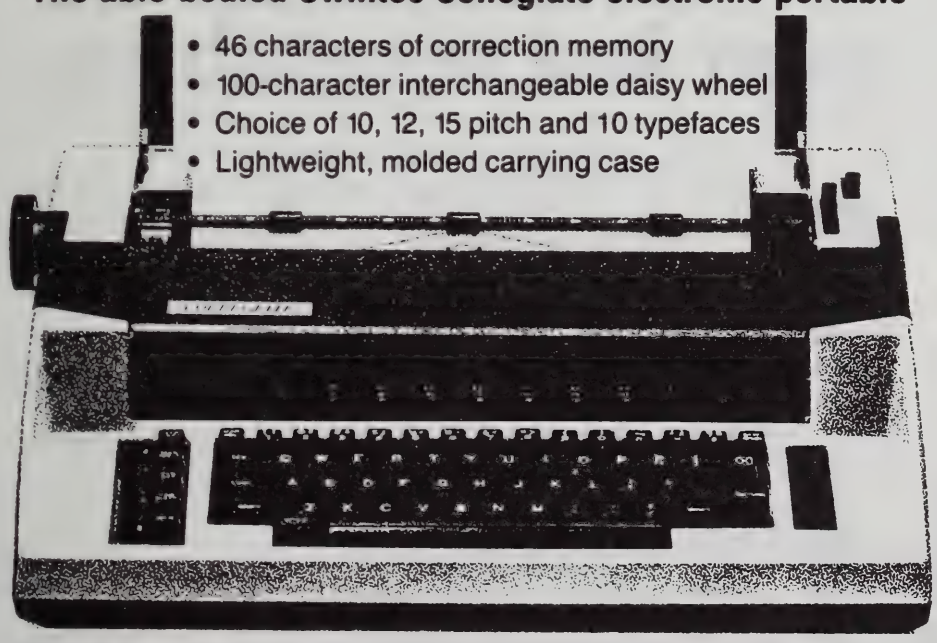
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*A characteristic detail: the oboe melody is preceded by two bars of an F major chord for bassoons and horns. The entrance of the solo violin, which plays a variant of the oboe tune, is preceded by the same two measures, but given to the orchestral strings as they make their first appearance under the dissolving and receding wind-band music.

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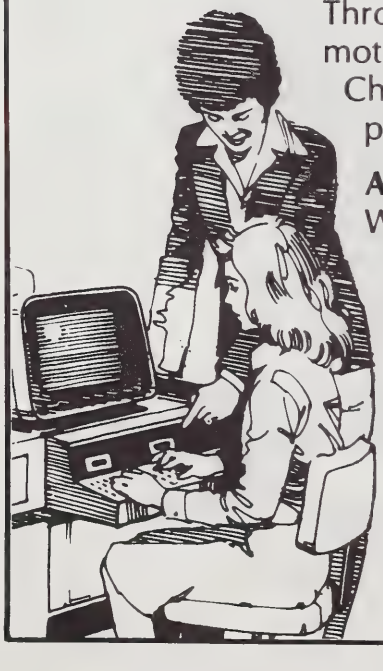
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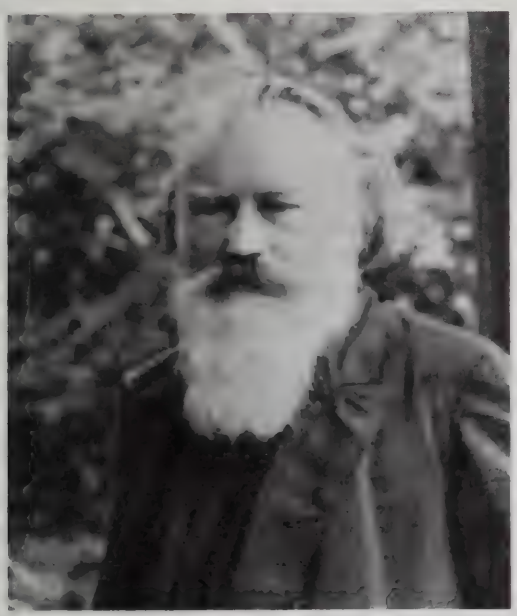
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Johannes Brahms
Symphony No. 4 in E minor, Opus 98



Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. His first mention of his Fourth Symphony is in a letter of 19 August 1884 to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885 he gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance at Meiningen on 25 October 1885. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of 22 and 23 December 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on 11 December. It has also been played by the Boston Symphony under Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eugene Goossens, Stanley Chapple, George Szell, Charles Munch, Leonard Bernstein, Richard Burgin, Vladimir Golschmann, Erich Leinsdorf, Rafael Kubelik, Carlo Maria Giulini, William Steinberg, Michael Tilson Thomas, Joseph Silverstein, Edo de Waart, Klaus Tennstedt, Colin Davis, Seiji Ozawa, and Václav Neumann. Ozawa led the most recent Tanglewood performance in August 1983 and the most recent subscription performances in September/October the same year. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

Brahms sat on his First Symphony for close to twenty years. He was making sketches in the late '50s, friends like Clara Schumann and Albert Dietrich saw the first movement in more or less completed state in the early '60s, the C major horn call that now floods the introduction to the finale with sunlight served as a birthday greeting to Clara in 1868, but still, in 1872, Brahms wrote, "I shall never write a symphony! You can't have a notion what it's like always to hear such a giant marching behind you." It was late 1876 when he at last released the work for performance. The terror of Beethoven and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen*, chamber music including the G major violin sonata, C major trio, and F major string quintet, solo piano pieces, songs, and a second book of Hungarian Dances. The Third Symphony, begun in 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of

the following year. That year he chose Mürzzuschlag in Styria for his annual holiday*: "The cherries don't ever get to be sweet and edible in this part of the world," he wrote to several of his friends, adding that he feared his new music had taken on something of their flavor.

As always, he announced a work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885: "Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entractes; put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience."

Meiningen, about 100 miles east and slightly north of Frankfurt, and now just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen.† In the eighteenth century, when Johann Sebastian

*During the year, in the city, Brahms sketched new works and read publishers' proofs. He also still gave occasional concerts. Summers, in the country, he did his most concentrated composing. These were working holidays, then, and the choice of site—and no place, however lovely, served him more than three years in a row—was one of the principal preoccupations of each spring.

†"Ah, good morning, Your Highness," said Brahms once to Prince George II. "I've just taken a quick pre-breakfast walk through the neighboring kingdoms."



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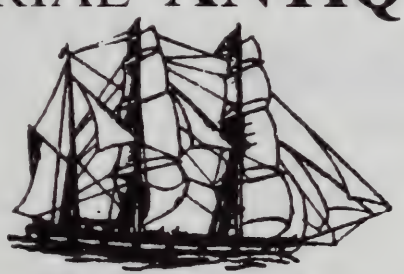
Bach's third cousin, Johann Ludwig Bach, was *Capellmeister* there, Meiningen's orchestra had an excellent reputation. The little town continued to have a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen Orchestra was one of Europe's elite musical organizations. Liszt, Wagner, and Brahms were associated with it, as was Max Reger in later years; Richard Strauss learned his trade as conductor with von Bülow and the Meiningen players; Richard Mühlfeld, the great clarinetist for whom Brahms wrote his two sonatas, trio, and quintet, was in the orchestra; and Donald Tovey began his career as a writer about music when he supplied program notes for the orchestra's visit to London.

Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger.* He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies*). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony and

*He was also the first to play the Tchaikovsky B-flat minor concerto—in Boston, 25 October 1875— a commitment that would have united the Brahmsians and the Wagnerians in their disapproval.

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cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Eduard Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and witty people), and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried away by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins,* with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody, in immense magnification, strings weaving an enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build a slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed sugges-

*This place presents an excellent reason for reverting sometimes to the old seating of orchestras that had first and second violins on opposite sides of the stage.

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tion that one might place a G-sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambunctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about it. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great Chaconne for violin solo. The finale of the *Haydn* Variations of 1873 was a brilliantly achieved trial run, but the scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo*. The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

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Florence May, an Englishwoman who knew Brahms and studied piano with him, produced a comprehensive two-volume biography of the composer which is available in an expensive reprint of the original 1905 edition (Scholarly). Karl Geiringer's *Brahms: His Life and Work* is a smaller but no less important biography (Oxford). Also useful are Peter Latham's *Brahms* in the Master Musicians series (Littlefield paperback); John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides (U. of Washington paperback); Julius Harrison's chapter on Brahms in *The Symphony: Vol. I, Haydn to Dvořák*, edited by Robert Simpson (Penguin paperback); and Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Donald Francis Tovey's program notes on the Brahms Violin Concerto and Brahms Fourth are in his *Essays in Musical Analysis* (Oxford paperback). Of special interest are Arnold Schoenberg's essay "Brahms the Progressive" in *Style and Idea* (St. Martin's), and an interview with "Carlo Maria Giulini on Brahms" in Bernard Jacobson's *Conductors on Conducting* (Columbia Publishing Co.). There is a beautiful facsimile of the holograph of the Brahms Violin Concerto, including Joachim's emendations, and with introductory essays by Jon Newsom and Yehudi Menuhin, issued by the Harvard University Press and the Library of Congress.

Uto Ughi has recorded the Brahms Violin Concerto with Wolfgang Sawallisch and the Philharmonia Orchestra (RCA). Of other currently available recordings, those of interest include Nathan Milstein's with Eugen Jochum and the Berlin Philharmonic (DG), Ulf Hoelscher with Klaus Tennstedt and the Northwest German Radio Orchestra (Angel), Itzhak Perlman with Carlo Maria Giulini and the Chicago Symphony (Angel), and David Oistrakh with Otto Klemperer and the Philharmonia (Angel). Of considerable historic interest are Joseph Szigeti's 1928 performance with Hamilton Harty and the Halle Orchestra (Columbia, monaural, in "The Art of Joseph Szigeti," a six-record set); Fritz Kreisler's 1929 recording with Leo Blech and the Berlin State Opera Orchestra (Japanese EMI, monaural); and Yehudi Menuhin's performance with Wilhelm Furtwängler and the Lucerne Festival Orchestra (Seraphim, monaural). Finally, there are two recordings by Ginette Neveu, who died tragically in a plane crash in 1949 when she was thirty. One is with Issay Dobrowen and the Philharmonia (EMI, monaural, in the four-record album "The Complete Recorded Legacy of Ginette Neveu"). The other is a live performance from May 1948 with Hans Schmidt-Isserstedt and the Northwest German Radio Orchestra, offering a greater expressive range and clearer sound—including, unfortunately, noise from the audience (Educational Media Associates, album RR-550, a two-record set also including live performances by Neveu of the Beethoven Concerto, Chausson's *Poème,* and the Ravel *Tzigane*).

The Brahms Fourth is a curious piece: I have loved it since I first heard it, but the severity of the ending often leaves me feeling unsatisfied. For this reason, I rarely listen to it on record, but look forward to live performances which draw me more purposefully into the music. There are a number of recordings which must be recommended, however, and which offer a variety of approaches, among them Leonard Bernstein's new, live-concert recording with the Vienna Philharmonic (DG), Carlo Maria Giulini's with the Chicago Symphony (Angel), Herbert von Karajan's with the Berlin Philharmonic (DG), Wilhelm Furtwängler's with the Berlin Philharmonic (DG, mono), and, finally, Arturo Toscanini's with the NBC Symphony (RCA, mono), which got me into this whole business in the first place.

—Marc Mandel



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Conductor Giuseppe Sinopoli, who made his Metropolitan Opera debut conducting the new Franco Zeffirelli production of *Tosca* last March, makes his Boston Symphony Orchestra debut with two programs this fall. Mr. Sinopoli is principal conductor of the Philharmonia Orchestra of London and of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome. Born in Venice in 1946, he began his musical studies at age twelve, continuing them with various distinguished professors while also completing the degree of Doctor of Medicine. In 1972 he was appointed professor of contemporary and electronic music at the Venice Conservatory. He moved to Vienna shortly afterwards to study conducting with Hans Swarowsky, and in 1977 he attracted worldwide attention with his conducting of *Aida* at Venice's Teatro La Fenice. Mr. Sinopoli is a noted composer as well as conductor; the world premiere of his opera *Lou Salome* was given in May 1981 by the Bavarian State Opera in Munich. He has conducted new productions of *Attila* and *Macbeth* at the Vienna State Opera, where he opened the current season with *Aida*. He has conducted *Macbeth* and *Luisa Miller* at the Hamburg State Opera, and *Manon Lescaut* at the Royal Opera, Covent Garden. He made his Bayreuth debut this past summer with a new production of *Tannhäuser*.

Mr. Sinopoli appears as guest conductor with a number of the world's leading orchestras, among them the Berlin Philharmonic, the Chicago Symphony, the Israel Philharmonic, and the New York Philharmonic. His recordings for Deutsche Grammophon include Verdi's *Nabucco* and Puccini's *Manon Lescaut,* and the Schumann Symphony No. 2 with the Vienna Philharmonic. For Philips, Mr. Sinopoli has recorded Verdi's *Macbeth*, an album of Verdi overtures with the Vienna Philharmonic, and *Rigoletto,* which will be released this fall.

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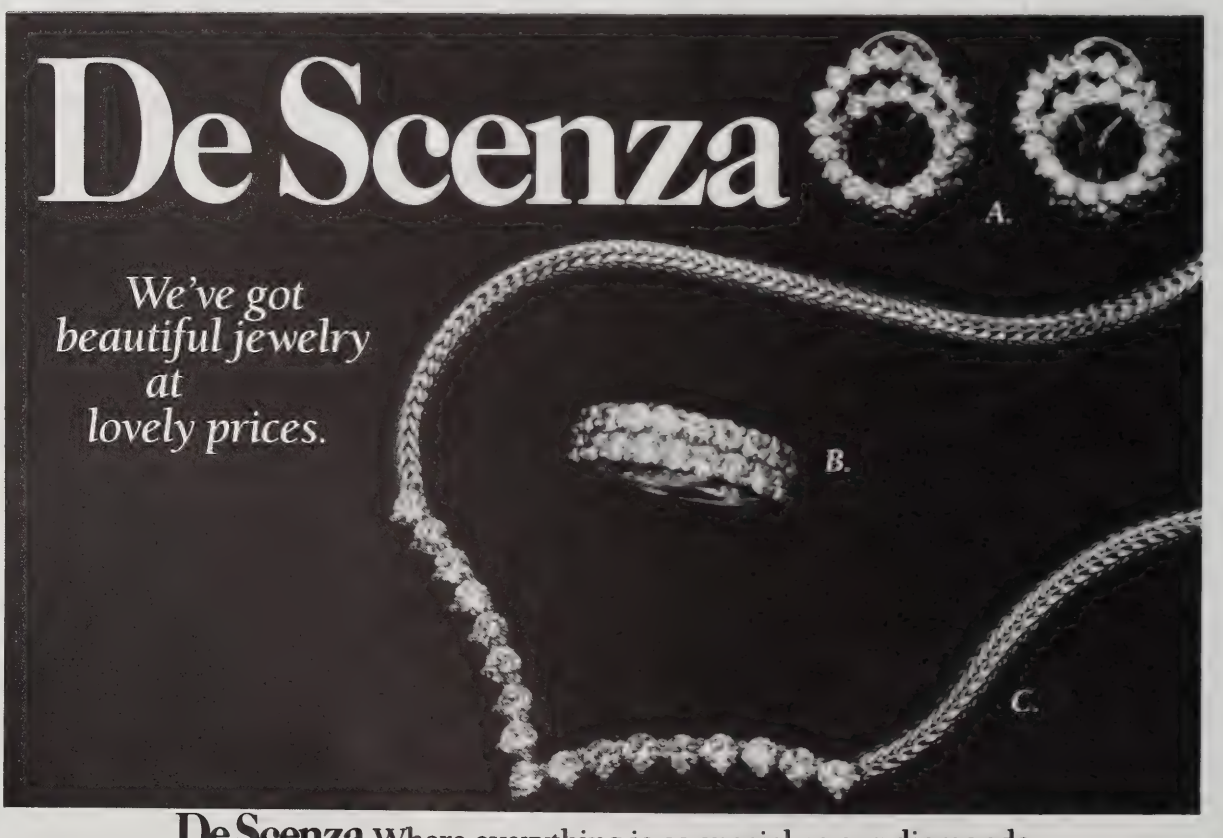
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Uto Ughi

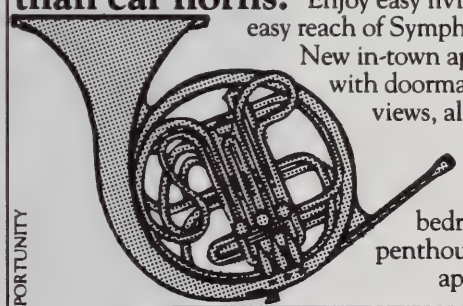


Born near Milan in 1944, violinist Uto Ughi made his solo debut at age seven at Milan's Teatro Lirico. Mr. Ughi studied with Georges Enescu, the teacher of Yehudi Menuhin, and with Corrado Romano, a pupil of Carl Flesch. In 1959 he made his first European concert appearances, performing in Paris, London, Vienna, Berlin, Oslo, Amsterdam, Madrid, and Barcelona. The Australian Broadcasting Commission invited him in 1963 to Australia and New Zealand, where, as part of the "Celebrities Series," he gave more than forty concerts.

Uto Ughi's active career as a concert artist has taken him all over the world, from the United States to the Soviet Union, from South America to Japan. He has appeared with such important orchestras as the New Philharmonia, the Royal Philharmonic, and the Amsterdam Concertgebouw, as well as at the Teatro alla Scala and the Maggio Musicale Fiorentino. Mr. Ughi has appeared under the direction of such prestigious conductors as Sir John Barbirolli, Sergiu Celibidache, André Cluytens, Kiril Kondrashin, Carlo Maria Giulini, Bernard Haitink, Georges Prêtre, Gennady Rozhdestvensky, Malcolm Sargent, and Wolfgang Sawallisch. Elected a member of the Santa Cecilia Academy in 1978, Mr. Ughi founded the "Homage to Venice" Festival in the following year. The purpose of the festival, which presents its annual "A Life in Music" Award to a classical performing artist, is to raise funds for the restoration of Venice's works of art.

Mr. Ughi's recordings for the RCA Red Seal and Musical Heritage Society labels include the Brahms and Beethoven violin concertos conducted by Wolfgang Sawallisch, the Bruch G minor and Mendelssohn violin concertos under the direction of Georges Prêtre, and violin sonatas of Beethoven and Mozart. He plays the "Van Houten-Kreutzer" Stradivarius of 1701, which, according to reliable tradition, once belonged to Rudolf Kreutzer, the dedicatee of Beethoven's famous sonata. These performances are Mr. Ughi's first with the Boston Symphony Orchestra.

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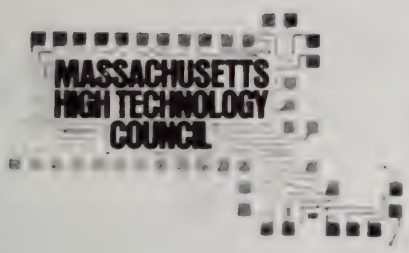
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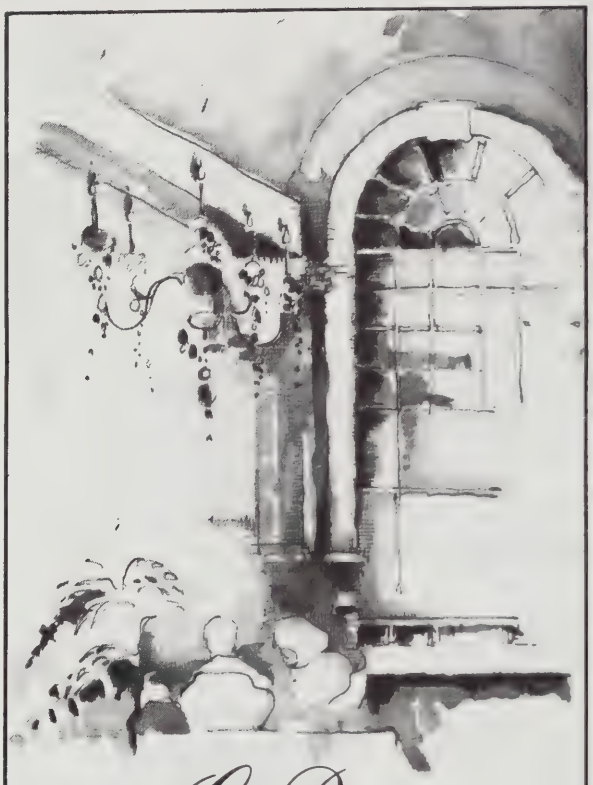
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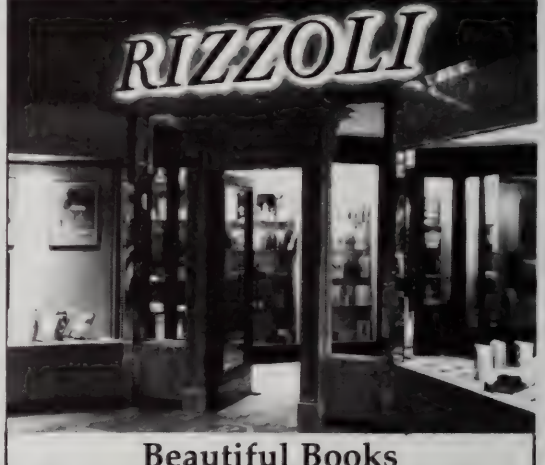
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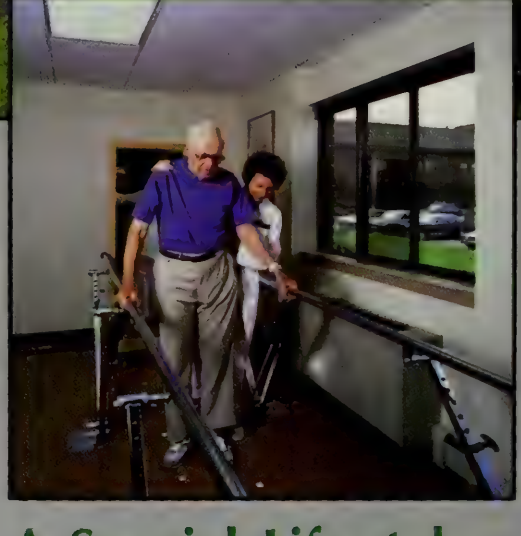
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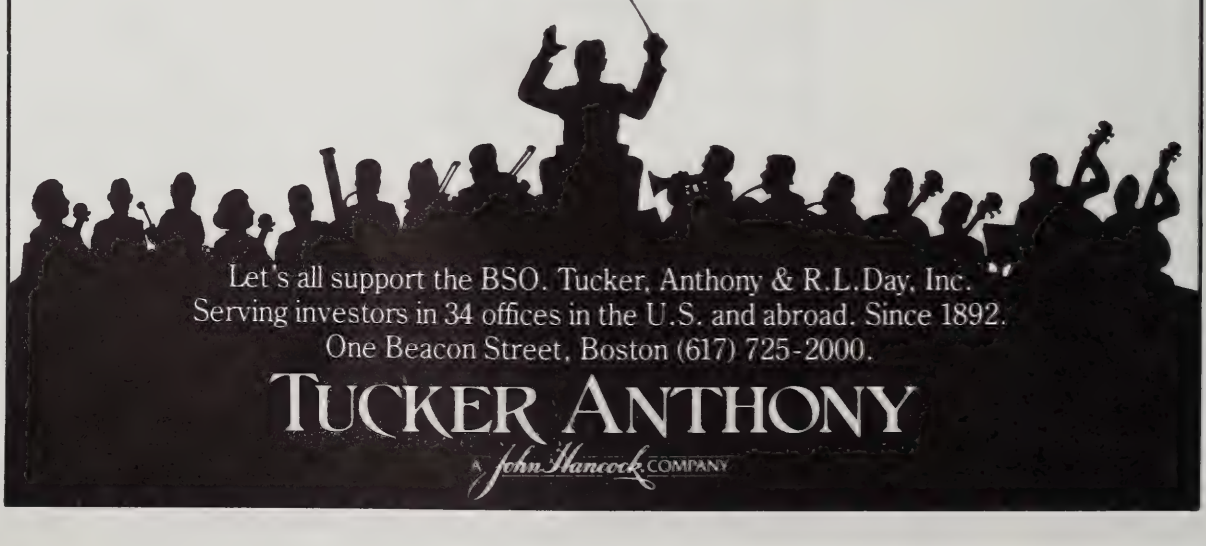
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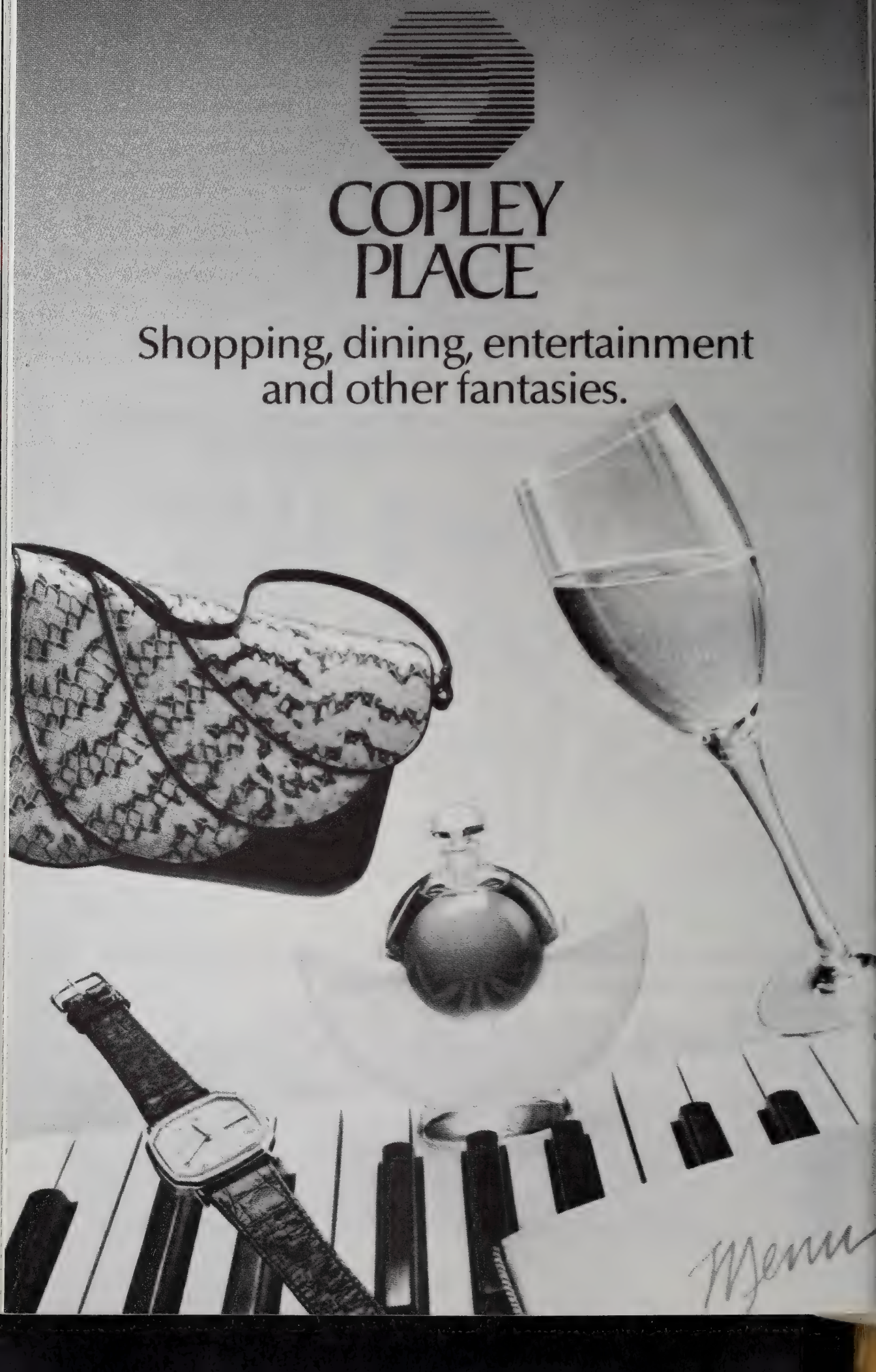
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Coming Concerts . . .

Thursday '10'—31 October, 8-10:15
Friday 'B'—1 November, 2-4:15
Saturday 'B'—2 November, 8-10:15
GIUSEPPE SINOPOLI conducting
Schumann *Das Paradies und die Peri*
MARI ANNE HÄGGANDER, soprano
MARJANA LIPOVŠEK, mezzo-soprano
VINSON COLE, tenor
WALTON GRÖNROOS, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Thursday 'A'—7 November, 8-9:30
Friday 'A'—8 November, 2-3:30
Saturday 'A'—9 November, 8-9:30
Tuesday 'B'—12 November, 8-9:30
BERNARD HAITINK conducting
Mahler Symphony No. 7

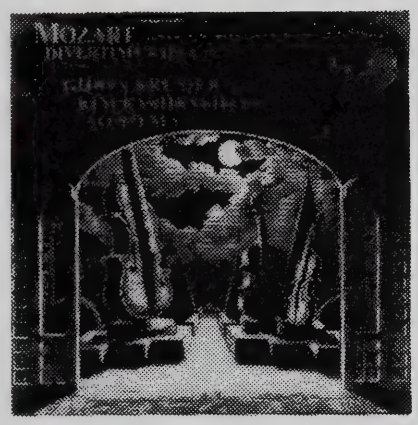
Wednesday, 13 November at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday '10'—14 November, 8-10:05
Friday 'B'—15 November, 2-4:05
Saturday 'B'—16 November, 8-10:05
BERNARD HAITINK conducting
Mozart Piano Concerto No. 22 in E-flat, K.482
ALICIA DE LARROCHA
Shostakovich Symphony No. 8

Tuesday 'C'—19 November, 8-9:50
JAHJA LING conducting
Respighi *Ancient Airs and Dances*, Suite No. 1
Schubert Symphony No. 5
Dvořák Symphony No. 8

Tuesday 'B'—26 November, 8-9:55
SEIJI OZAWA conducting
Prokofiev Excerpts from *Romeo and Juliet*
Brahms Symphony No. 1

Thursday '10'—Wednesday, 27 November, 8-9:50
Friday 'A'—29 November, 2-3:50
Saturday 'B'—30 November, 8-9:50
SEIJI OZAWA conducting
Kojiba *Hiroshima Requiem*
Chopin Piano Concerto No. 2
MAURIZIO POLLINI
Dvořák Symphony No. 7

Programs subject to change.



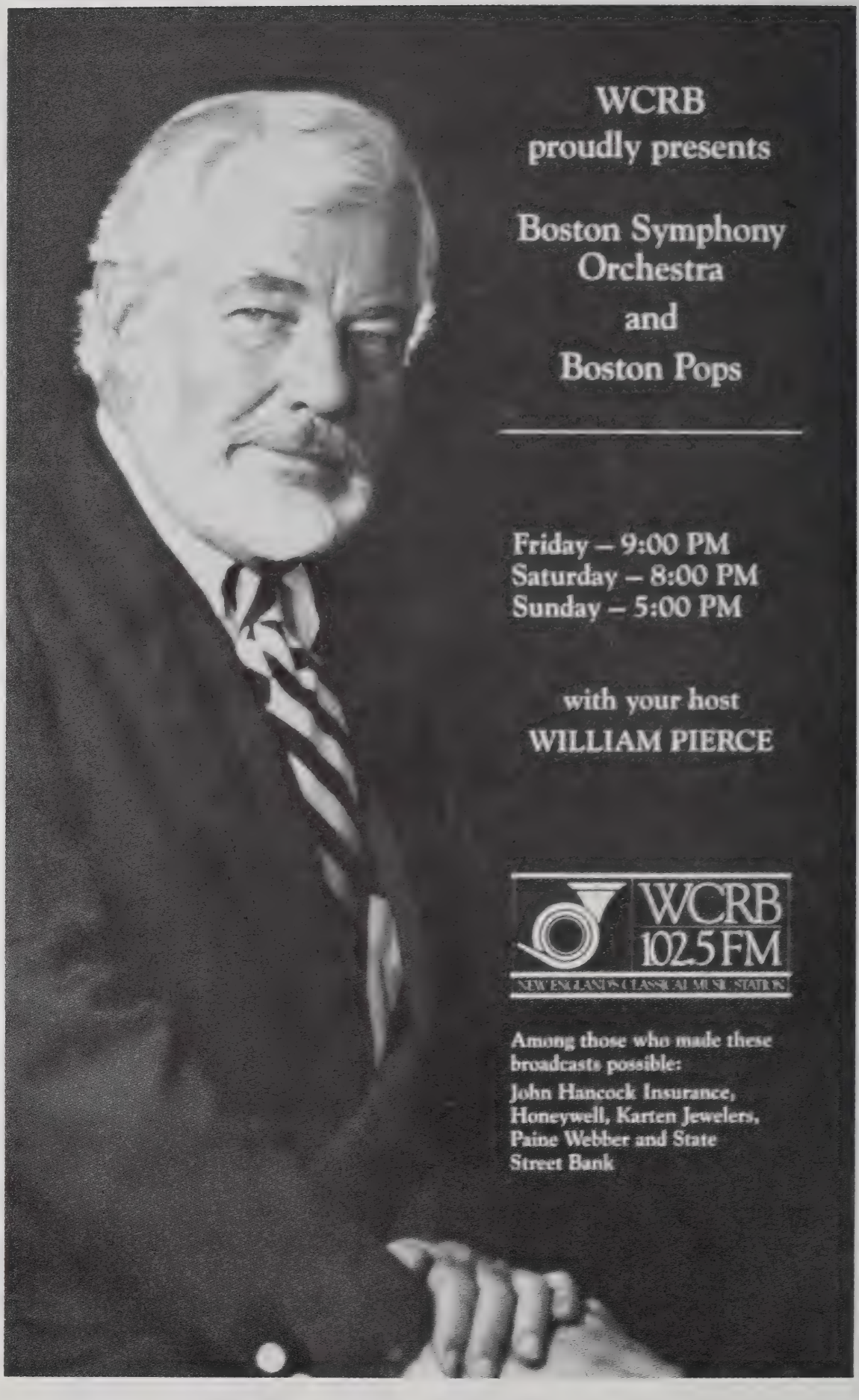
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RUSH SEATS: There are a limited number of Rush Tickets available for the Friday-afternoon and Saturday-evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at $5.00 each, one to a customer, at the Symphony Hall West Entrance on Fridays beginning 9 a.m. and Saturdays beginning 5 p.m.

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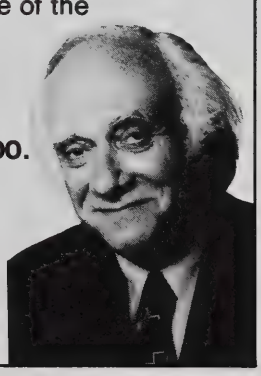
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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

SUPPER CONCERT II

Thursday, 24 October at 6
Saturday, 26 October at 6

NISANNE LOWE, violin
PATRICIA McCARTY, viola
SATO KNUDSEN, cello
MARTIN AMLIN, piano

BRAHMS — Quartet No. 2 in A for piano and strings, Opus 26

Allegro non troppo
Poco Adagio
Scherzo: Poco Allegro
Finale: Allegro

Baldwin piano
Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Johannes Brahms
Quartet in A for piano, violin, viola, and cello, Opus 26

As with the symphony, the string quartet, and the string sextet, so too with the piano quartet Brahms broke the ice in pairs. Scarcely had he finished his first contribution to the medium (the G minor quartet, Opus 25) than he composed a second. He was certainly actively at work on the quartet in September 1861, when his friend Albert Dietrich was visiting. Dietrich wrote, "He played me the sketches, which convinced me that the work would be surpassingly fine." Brahms had begun the work in a house he took for the summer in the suburb of Hamm, a half-hour from his parents' home in Hamburg. He had taken these quarters presumably to attain uninterrupted peace and quiet for composition in a cheerful and sunny room with a balcony overlooking the garden. The music that came forth from him that summer surely reflected the beautiful surroundings in which it was conceived. He completed the work during the winter of 1861-62, and it, along with its predecessor, was frequently performed at house parties, to the delight of chamber music connoisseurs.

It was that very winter that Brahms went to Vienna for what he intended as a brief visit, but it turned into a lifelong residence. The two recently completed piano quartets introduced him to the musicians of his new home. They were first played privately in the home of Julius Epstein, who later recalled the event to Brahms's biographer Florence May: "We were all delighted and carried away." When, in November 1862, Brahms gave his first concert in Vienna, he opened the program with the Opus 26 quartet, its first public performance (the remainder of the program featured Brahms as a soloist on the piano). He at once found himself in complete rapport with the Vienna audience and wrote happily to his parents that he could simply make his living giving concerts, "but I do not wish to do so, for it takes up too much time so that I can do nothing else."

The reviewers at the time thought more of Brahms's powers as a performer than as a composer. Comments on the piano quartet were mixed. Even Eduard Hanslick, later to be the most fervent admirer of Brahms, felt that his themes were not "significant" enough and that he chose them with an eye to contrapuntal elaboration, not in view of any intrinsic merit. The themes of the quartet, he said, "sound dry and flat." This is an astonishing statement from a critic so sympathetic to Brahms's style. For the first and second piano quartets bear somewhat the same relation to one another as the First and Second symphonies: the first work in each medium is intricate, somewhat granitic and spiky, while the second seems altogether more relaxed and lyrical. The A major piano quartet is as tuneful a work of chamber music as Brahms ever composed, filled with ingratiating ideas, though (as in the Second Symphony) these are worked out with Swiss-watch precision.

The opening theme of the first movement consists of two halves, the first stated in the piano, the second in the cello. They offer immediate contrast to one another and promise of the early deployment of the composer's beloved two-against-three rhythmic patterns. The movement proceeds by artful calculation, one idea seeming to emerge out of the background of an earlier idea, so that the whole gives the effect of organic growth.

The slow movement, Poco Adagio, is an extended rondo in shape, opening with a lyric theme in the piano echoed in ghostly fashion by the muted strings, producing an astonishing coloristic effect. This dies away in a misty arpeggio figure low in the piano (with interjections coming as afterthoughts in the strings), returning to the tonic E major for a varied repetition of the main theme. A new idea bursts forth in the piano in B minor, and after it has had its way for a time, the strings alone introduce an expressive theme in B major. This gradually makes its way round to the

tonic E and another version of the opening theme in yet another instrumental coloration. The mysterious arpeggios of the first statement return and this time lead directly to the "new" theme (first heard in B minor), but now exploding in the surprising and unexpected key of F minor. This eventually dies down and returns to the home key one last time for a lavishly decorated version of the opening theme. The surprising outburst of F minor—coming in the context of a movement in E major—is almost surely Brahms's homage to one of his favorite compositions, the Schubert string quintet in C major, the second movement of which is in E and has a surprise outburst in F minor (Brahms was to rework other aspects of the Schubert quintet in his Opus 34 piano quintet). At the same time, this nocturne is one of the most individual movements of pure Brahms in his entire output.

The scherzo is an elaborate movement containing two sections in complete sonata form, the scherzo proper and the Trio contained within it. The latter is largely canonic, with one "voice" (the strings in unison) imitating the other (the piano). This technical device was favored by Haydn in similar places, and Brahms may here be offering a tribute to that master.

The spacious finale is rambunctious in its beginning, then moves through a series of striking contrasts and elaborations until, in the end, the four instruments seem determined to put out as much pure sonic energy as a full orchestra. It is a triumphal ending, one that hints at the musical triumphs to come, though it is already fully characteristic of its composer in his architectural control, his imaginative elaboration of thematic material, and his sense of homage to the great composers of the past who created the tradition that he himself so enriched.

—Steven Ledbetter

Nisanne Lowe

Violinist Nisanne Lowe studied at the Juilliard School of Music and at the Curtis Institute in Philadelphia; her teachers included Ivan Galamian and Jascha Brodsky. First-prize winner in 1973 of the Hudson Valley Philharmonic Competition in Poughkeepsie, New York, Ms. Lowe was a member of the Chicago Symphony's first violin section for the 1976-77 season and then joined the first violins of L'Orchestre Symphonique de Québec. She has been soloist with the Hudson Valley Philharmonic, the Rochester Philharmonic, the Erie Philharmonic, the New York Christmas String Orchestra, the Quebec Symphony, and the CBC Radio Orchestra, under such conductors as Neville Marriner, James DePriest, and Alexander Schneider. Ms. Lowe joined the Boston Symphony Orchestra at the beginning of the 1982-83 season.

Patricia McCarty

Patricia McCarty is assistant principal violist of the Boston Symphony Orchestra and principal violist of the Boston Pops. Ms. McCarty earned M.B. and M.M. degrees at the University of Michigan, where she was a student of Francis Bundra. A prizewinner in numerous competitions, most notably the 1972 Geneva Concours, she has appeared as soloist with the Houston Symphony, the Swiss Radio Orchestra, the Civic Orchestra of Chicago, the Ithaca College Orchestra at Lincoln Center, and many community orchestras in the United States. A student at Tanglewood in 1975, she has also participated at the Marlboro and Interlochen festivals and performed before President Carter at the White House while on tour with Music From Marlboro. She was a member of the Lenox Quartet in residence at Ithaca College in New York, and she held

faculty positions at the University of Michigan and the Interlochen Center for the Arts before joining the BSO in the fall of 1979. In the Boston area, Ms. McCarty has been heard as soloist with the Boston Pops, the Handel & Haydn Society, the Newton Symphony, the Pro Arte Chamber Orchestra, and in recitals at the Gardner Museum and on the Charles River Concerts series.

Sato Knudsen

Born in Baltimore in 1955, cellist Sato Knudsen joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music; he was also a member of the Piatigorsky Seminar in Los Angeles and a fellowship student for two summers at the Tanglewood Music Center. Before joining the Boston Symphony Orchestra, Mr. Knudsen was associate principal cellist of the San Antonio Symphony; prior to that, he performed with the Boston Pops, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio, he performed at Carnegie Recital Hall, Jordan Hall, on WQXR-FM in New York, and on WGBH-FM in Boston, as well as throughout New England.

Martin Amlin

Pianist and composer Martin Amlin holds the degree Doctor of Musical Arts as well as the Performer's Certificate from the Eastman School of Music. His teachers have included Frank Glazer at Eastman and Nadia Boulanger, with whom he studied in Fontainbleau and Paris. He has been the recipient of an ASCAP Grant to Young Composers, a Massachusetts Council for the Arts NEW WORKS grant, and, most recently, a Massachusetts Artists Foundation Fellowship. Mr. Amlin was awarded fellowships to the Tanglewood Music Center for four summers and is currently pianist for the Tanglewood Festival Chorus. An active performer, he has presented many solo recitals in the Boston area and has performed with Boston Symphony Orchestra members Doriot Anthony Dwyer, Fenwick Smith, and Edwin Barker in concerts at Jordan Hall and Carnegie Recital Hall. He has been a frequent resident at Yaddo and the MacDowell Colony, and he has premiered new works for piano and tape on concerts given by the M.I.T. Experimental Music Studio. Mr. Amlin is on the faculty of Boston University and has recorded for Sine Qua Non, Folkways, and Opus One records.

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SEIJI OZAWA, Music Director



105th Season

1985-86



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Haydn Trio in G for flute, cello, and piano, Hob. XV:25
Loeffler Two Rhapsodies for oboe, viola, and piano
Lieberson 'Accordance,' for eight players
Mozart String Quintet in G minor, K.516

SUNDAY APRIL 6 1986

Mendelssohn Concert Piece in F for clarinet, bassoon, and piano, Op. 113
Copland Quartet for piano and strings
Boulez 'Dérive,' for six players
Schubert Quintet in A for piano and strings, D.667, 'Trout'

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Holiday Pops Information

BSO Friends and subscribers will receive priority ticket information including dates and prices for the 1985 Christmas Pops and New Year's Eve Gala concerts by mid-November.

Art Exhibits in the Cabot-Cahners Room

The Boston Symphony Orchestra is pleased to announce that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 28 October are works from the Pucker Safrai Gallery. Other organizations to be represented during the coming months are the Harris Brown Gallery (28 October-25 November), Boston Society of Architects (25 November-16 December), and Childs Gallery (16 December-13 January).

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

BSO Business & Professional Leadership Program

Corporate support of the BSO has more than tripled in the past three years, with the result that nearly 400 companies are contributing more than $1 million annually to the orchestra. This has been accomplished through the activities of the BSO Business & Professional Leadership Program, which was founded in 1980 by area executives in recognition of the BSO's significant contribution to the corporate community. The program is overseen by a committee including business leaders from companies throughout New England, making it possible for businesses to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America: "Presidents at Pops," "A Company Christmas at Pops," the BSO Corporate Enrichment Program, leadership dinners held in Symphony Hall, and special-event underwriting. Contributions for membership begin at $1,000. For further information on how your company or professional partnership can join this program, contact Eric Sanders or Sue Tomlin in the BSO Corporate Development Office, (617) 266-1492.

Planned Giving Seminars

The Boston Symphony Orchestra is pleased once again to offer a series of Planned Giving Seminars conducted by John Brown, noted authority in the area of deferred gifts. Seminars for the 1985-86 season will be held prior to the BSO concerts on 25 October, 1 November, 12 December, 23 January, 4 February, 18 March, 11 April, and 18 April. For further information please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

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BSO Members in Concert

BSO members Cecylia Arzewski, violin, and Martha Babcock, cello, are soloists in the Brahms Double Concerto with Max Hobart and the North Shore Philharmonic on Sunday, 3 November at 7:30 p.m. at the Salem High School Auditorium. The program also includes Rossini's overture to *Semiramide*, Grieg's *Peer Gynt* Suite No. 2, and the world premiere, commissioned by the North Shore Philharmonic, of Dennis Leclaire's *Salem: 1692*. For ticket information, call 1-631-6513.

The contemporary music ensemble *Collage* begins its 1985-86 season with music of Stephen Albert, Christopher Rouse, Robert Selig, and Edward Cohen on Monday, 4 November at 8 p.m. at the Longy School of Music, 1 Follen Street in Cambridge. For complete program and ticket information, call 437-0231.

Ronald Knudsen leads the Newton Symphony Orchestra in the first concert of its 20th Anniversary Season on Sunday, 10 November at 8 p.m. at Aquinas Junior College in Newton. The opening piece will be led by former Newton Symphony conductor and BSO violinist Michel Sasson. Ronald Knudsen will complete the program with the Mendelssohn *Reformation* Symphony and the Schumann Piano Concerto featuring soloist Russell Sherman. Subscriptions for the orchestra's four-concert season are still available at $30; single tickets are $8. For further information, call 965-2555.

Ronald Feldman conducts the Mystic Valley Orchestra in Mozart's Symphony No. 36 (Linz), Elgar's E minor Serenade for strings, and the Berg Violin Concerto with BSO violinist Joel Smirnoff as soloist on Saturday, 16 November at 8 p.m. at Cary Hall in Lexington and on Sunday, 17 November at 8 p.m. at Dwight Auditorium at Framingham State College. Tickets are $6 and $4 in Lexington, $8 and $5 in Framingham. The Mystic Valley Orchestra offers several series of subscription concerts in Cambridge, Lexington, and Framingham. For further information, call 924-4939 after 12 noon.

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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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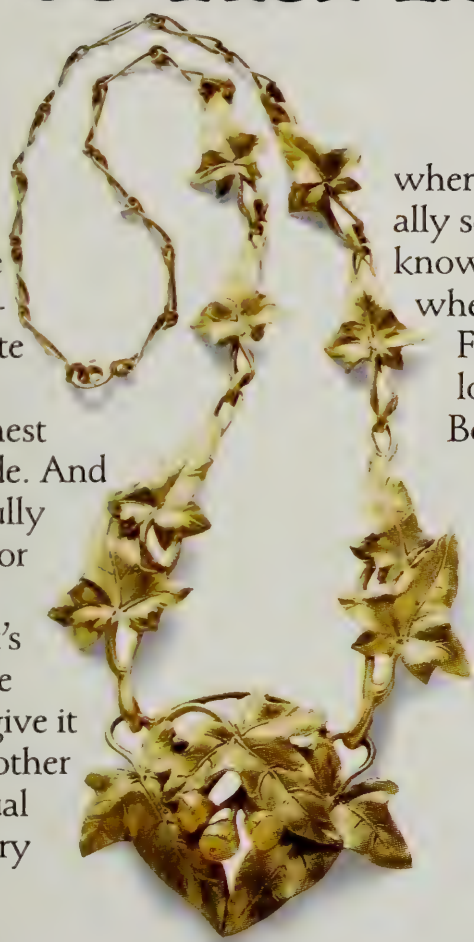


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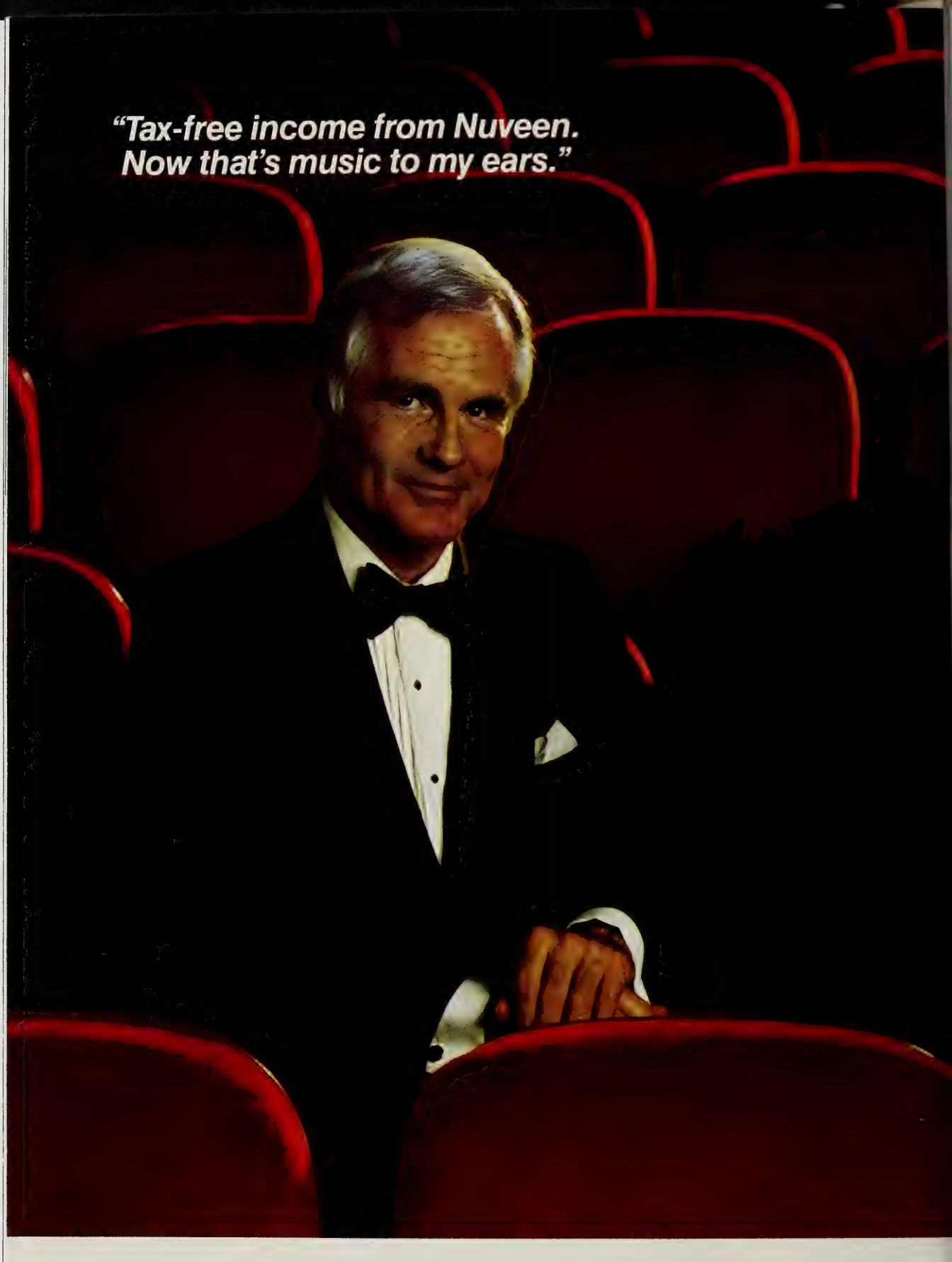


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Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
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Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson



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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

References furnished on request



Aspen Music Festival
Burt Bacharach
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Leonard Bernstein
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Boston Pops Orchestra
Boston Symphony Orchestra
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Chicago Symphony Orchestra
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Natalie Hinderas
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Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Thursday, 31 October at 8
Friday, 1 November at 2
Saturday, 2 November at 8

GIUSEPPE SINOPOLI conducting

SCHUMANN — *Das Paradies und die Peri*, for solo voices, chorus, and orchestra, Opus 50 (German words by Emil Flechsig; text based on "Lalla Rookh" by Thomas Moore)

Part I
Part II

INTERMISSION

Part III

MARI ANNE HÄGGANDER, soprano
MARJANA LIPOVŠEK, mezzo-soprano
VINSON COLE, tenor
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TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Chorus soloists:

Charlotte Priest, Vanessa Ovian, sopranos
April Merriam, Angeline Lakis, mezzo-sopranos

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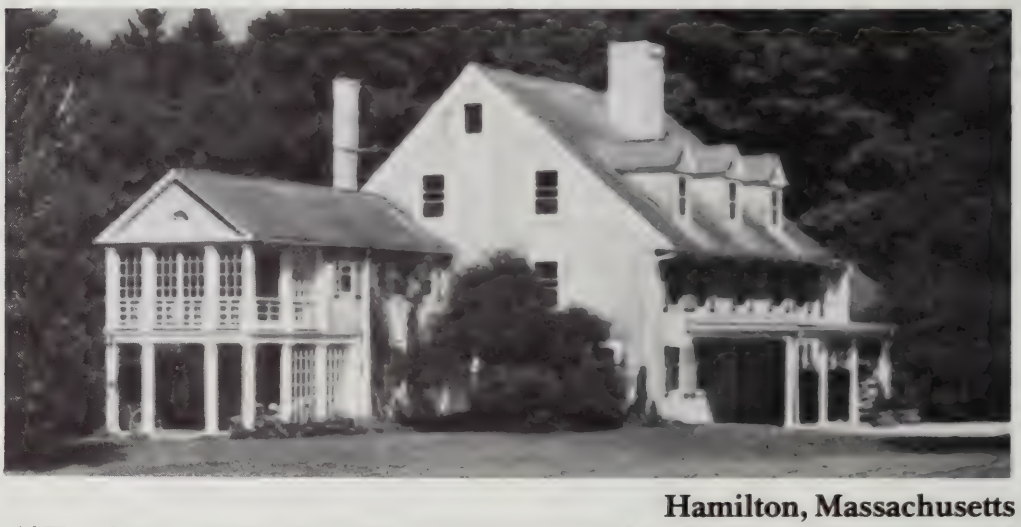


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Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

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Saturday, 2 November at 8

GIUSEPPE SINOPOLI conducting

The part of the Jungfrau in Part II of Schumann's *Das Paradies und die Peri* will be sung by soprano **Lorraine Hunt**, who is making her first Boston Symphony Orchestra appearances at these concerts.



Born in San Francisco, Lorraine Hunt was first-prize winner in the 1985 Opera Company of Boston auditions and a winner in the New England Regional Metropolitan Opera auditions. Locally, Ms. Hunt has appeared with the Cantata Singers, in recital at the Museum of Fine Arts, the Gardner Museum, and the Harvard Musical Association, and as Nero in the Boston Lyric Opera's production of Handel's *Agrippina* last month. This past summer she won critical acclaim as Sextus in the Peter Sellars production of Handel's *Giulio Cesare* at the Pepsico Summer Festival in New York.
Ms. Hunt studied both voice and viola, including a summer as a fellowship student in viola at the Tanglewood Music Center in 1980, and was a professional violist for more than ten years before continuing her vocal studies at the Boston Conservatory of Music.

Robert Schumann
Das Paradies und die Peri, Opus 50



Robert Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich, near Bonn, on 29 July 1856. Schumann contemplated setting Das Paradies und die Peri (Paradise and the Peri) *eighteen months before he actually set to work on 20 or 23 February 1843; he completed the score on 16 June, though he made a few revisions as late as the following September. The text is Schumann's adaptation of a German translation by Emil Flechsig of a section of Thomas Moore's "Lalla Rookh." Schumann himself conducted the first performance on 4 December 1843 in Leipzig. The American premiere took place on 4 April 1848 at the Broadway Tabernacle in New York with the forces of the Musical Institute conducted by Henry C. Timm. Boston first heard a version with piano accompaniment in 1863; the Harvard Musical Association under the direction of Carl Zerrahn, joined by the Cecilia Society, B.J. Lang, conductor, gave the first Boston performance with orchestra in the Boston Music Hall on 18 February 1874. The present performances are the first by the Boston Symphony Orchestra. The score calls for vocal soloists, mixed chorus, and an orchestra consisting of two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets (in certain numbers Schumann specified valved trumpets, which were quite new), three trombones and tuba (replacing the outmoded ophicleide called for by Schumann), timpani, cymbals, bass drum, triangle, harp, and strings.*

He is nearly forgotten today, but a century and a half ago, the Irishman Thomas Moore was one of the most famous writers in Europe. A prolific poet whose works range from translations of Greek classics to large-scale narratives, he was known especially for two portions of his literary output. The "Irish Melodies," published serially from 1808 to 1834, achieved an immediate and lasting reputation; selections from them were set to music by Berlioz (an ardent admirer), Peter Cornelius, Duparc, Hindemith, Mendelssohn, Weber, and many others. His other publication, acclaimed not only in English-speaking countries but also on the continent, was *Lalla Rookh* (1817).*

The writings of Thomas Moore that we remember today are likely to be classed as folk songs. I am speaking of the texts published in his several sets of "Irish Melodies," songs for which Moore chose or adapted traditional tunes and wrote new words. Everyone knows "Believe me if all those endearing young charms," and many people can still sing "'Tis the last rose of summer," "The minstrel boy to the war is gone,"

*Actually Moore ventured into another field where he seemed likely to win signal honors before undertaking this poem: the musical theater. His comic opera "M.P., or The Blue Stocking" was produced in London in September 1811 with considerable success ("an opera of uncommon merit," proclaimed the *Morning Post*). But Moore found himself so nervous over the outcome—and so convinced that the results were beneath him—that he vowed never to let another line of his be spoken on the stage. His biographer Howard Mumford Jones considered this "perhaps an unfortunate decision, for it meant that he was to devote his talents to the dreary gorgeousness of *Lalla Rookh* when he might have anticipated Gilbert and Sullivan."

or "The harp that once through Tara's halls." They are not folk songs except insofar as they have become firmly fixed in the memories of singers everywhere. These and similar works by Moore made such an impression in early nineteenth-century America that they determined the character of American popular song for a whole generation, strongly influencing Stephen Foster ("I dream of Jeannie with the light brown hair" and many other songs). Even more recently Margaret Mitchell was surely thinking of "The harp that once through Tara's halls" when she chose Tara as the name of Scarlett O'Hara's plantation in *Gone With the Wind*.

But in his own time, the work that achieved for Thomas Moore the greatest international success was an extended series of poetic tales linked by a framework in prose and published in 1817 as *Lalla Rookh*. The first edition sold out in two weeks and went through six reprintings in the first six months after publication. Expertly playing on the romantic love of exoticism, Moore interpolated four verse narratives into a prose framework set in old India. The framing tale recounts the journey of Lalla Rookh ("Tulip Cheek"), the youngest and fairest daughter of the Emperor Aurungzebe at Delhi, to the vale of Kashmir, where it had been arranged that she should marry the prince of Lesser Bucharia, who, in consequence of his father's

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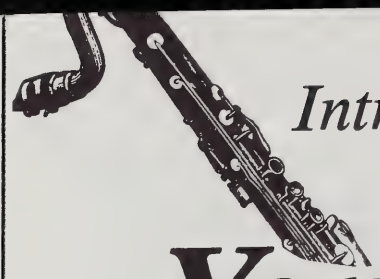
abdication, had just ascended the throne. En route, the Princess was attended by a young poet of Kashmir, Feramorz, who whiled away the hours of the journey by recounting a series of poetic tales, all of which were severely criticized by the pompous master of the harem, Fedladeen, into whose care the Princess had been given. The stories made the poet himself dear to Lalla Rookh, and she lamented when they were finally forced to part, as she was required to prepare for her marriage ceremony with her unseen Prince. Lalla Rookh approached her future husband in melancholy, hoping all the while for another glimpse of the poet Feramorz. At last she was brought to the throne room, where the youthful King Aliris took her hand—and, upon looking at him, she fainted. For Aliris had disguised himself as the poet Feramorz and won her heart as a humble minstrel.

Berlioz found *Lalla Rookh* full of "splendid images," and many other composers have agreed; for a century after publication composers translated Moore's images and plots into music, some of them using the story of the "frame," dealing with Feramorz and Lalla Rookh, some using one or another of the poetic tales embedded within the book. The adaptations began as early as 1818 with an opera by Charles Edward Horn (an English composer who came to the United States and eventually became conductor of the Handel & Haydn Society, dying in Boston in 1849) and included works by such musicians as Félicien David, Gaspare Spontini, William Sterndale Bennett, Joseph Jongen, Ignacy Kryzanowski, Frederick Clay, Anton Rubinstein, Granville Bantock, Charles V. Stanford, and, of course, Robert Schumann. All told, these composers represent much of Europe—England, Ireland, Belgium, France, Italy, Germany, Poland, and Russia!

Without question, though, the most important composition to be inspired by *Lalla Rookh* was Robert Schumann's first work to include the full range of musical forces, solo voices, chorus, and orchestra. Schumann discovered the poem through the mediation of his old college roommate Emil Flechsig, who had translated the work for him and presented it in 1841 when he came to pay his respects to the newly-married composer. Schumann was immediately enthusiastic, though he felt the need for emendations, so he himself adapted the libretto to increase the amount of dialogue and to expand certain musical opportunities; in this he made some use of the published translation of Theodor Oelckers. Schumann completely avoided reference to the outer frame of the book and limited himself to one of the self-contained stories, "Paradise and the Peri." The delay of eighteen months in actually beginning composition was partly caused by work on the libretto—which he originally considered as the basis of an opera—and partly by the press of other work. But Schumann was determined to compose this piece, which would be by far his largest composition to date. He had already composed a major body of song in the "song year" of 1840, two symphonies in 1841, and a body of chamber music in 1842. Finally, early in 1843, he settled down to the actual composition of *Das Paradies und die Peri*, now recast as an oratorio instead of an opera.

The choice of this one excerpt is not surprising, for its theme is redemption, a subject found, in one form or another, throughout the art of the Romantic era, from Goethe's *Faust* to most of the works of Wagner. The story involves a "peri"—a descendant of the fallen angels, who, though not herself sinful, is nonetheless barred from Paradise (the peris of Persian mythology were of ambiguous gender, but both Thomas Moore's poem and the German translation make this peri feminine). This particular story is especially convenient for musical setting in that the action evolves in three stages, making possible an effective division into three acts or parts.

Having adapted the text for his creative purposes, Schumann had to confront the problem of musical style and architecture. The work was not an opera, and at times Schumann even avoided the term by which it is most commonly described today—oratorio—because he thought of that as suitable only for a composition of expressly



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sacred character. In June 1843, as he was finishing the score, Schumann somewhat grudgingly described *Das Paradies und die Peri* as an oratorio, though he qualified the term with the words "not for performance in church, but for cheerful people." But it is not an opera, either. For one thing, there is very little dialogue and a great deal of narrative by anonymous third-person speakers. How could all this be treated musically? This was Schumann's major problem.

His solution was original and far-reaching. An opera composed in 1843 would have employed in formal declamation a monotonous, nearly tuneless recitative leading to more melodious arias and choral numbers, each self-contained and coming to a full stop. Schumann's score is advanced in a way that Wagner's was only beginning to be in the early 1840s—in the building up of an extended dramatic framework entirely through pregnant melody, melody that is expressive in and of itself. Wagner's *Flying Dutchman*, written just before Schumann's oratorio, still makes use of much melodic filler mixed in with the most expressive phrases. Later on (in the *Ring*, *Tristan*, *Meistersinger*, and *Parsifal*) Wagner would far surpass Schumann's accomplishment here, both in density of musically pregnant thematic material and in the control of the large shape of entire acts. But in *Das Paradies und die Peri* Schumann composed a far more tightly interwoven score than Wagner's *Dutchman*, though this should not surprise us as much as it does, because Schumann created his most original and revolutionary work at a far earlier age than the late-developing Wagner.

The score of *Das Paradies und die Peri* is divided into numbers which appear, at a casual glance, like the closed musical units of a typical opera or oratorio of the day. But in fact the numbers progress directly from one to another without break or pause. Certain thematic ideas recur to clarify moments in the story; in this Schumann already goes quite as far as the Wagner of *Lohengrin*, which was not composed until five years later after Wagner himself had heard and admired



Thomas Moore, a portrait by Sir Thomas Lawrence

Schumann's work. Although much of the story is recounted in narrative by the vocal soloists (all of whom take part in the exposition of the plot), the formal recitative of opera has been utterly banished. Even the dryest plot exposition appears in the form of lyric song, steeped in a characteristic Schumannesque tenderness. Here we see the harvest of Schumann's rich experience as a song writer, now turning the entire full-length score into a melodious outpouring while avoiding the empty rhetoric of the older recitative style.

Wagner himself wrote this generous response to Schumann's imaginative solution to the artistic problem posed by Moore's text:

> I confess that I am delighted by the mere title of your composition. I not only know that wonderful poem, but it has crossed my mind to set it to music myself; only I could not think of any form that would do justice to it, and so congratulate you on having found the right one.

Schumann himself was at the highest pitch of enthusiasm as he wrote to a friend three days after finishing the score:

> I finished my *Paradise and the Peri* last Friday. It is my largest work, and, I hope, my greatest. My heart filled with gratitude to heaven, which had kept my powers so alive while I was composing it, when I wrote *"Fine"* under the score. A composition of this kind means a great deal of labor, and makes one realize for the first time what it means to compose even more of such works, like Mozart, for example, who composed eight operas in so short a time! You might say that the story of the Peri was written to be set to music. The whole idea is so poetic, so pure, that it completely inspired me.

Schumann himself prepared the chorus and orchestra for the premiere in the Gewandhaus. It was the first time he had directed an orchestra in Leipzig. Possibly he was hoping to be named as the permanent replacement to Felix Mendelssohn, who had just left Leipzig to become the Prussian General Music Director. If so, his hopes were sadly misplaced. Though Schumann claimed that he felt "enthusiastic" when on the podium, he did little more than beat time in an abstracted and dreamy manner, often forgetting to give cues to the performers. And in rehearsals he found it so difficult to ask for a particular musical result that Clara often had to sit near at hand in order to transmit his instructions to the players. In spite of everything, though, the performance of *Das Paradies und die Peri* was a considerable success, and the work entered the concert lists, where it lasted for some decades. It has scarcely been heard in our century, though in recent years, as we have begun to rediscover many strong values in Schumann's less familiar pieces, it has begun to reappear at least occasionally.

The story begins at the gate of heaven, where the disconsolate Peri stands, barred from admission. She sings ecstatically of the joys of heaven, asserting that one short hour there would surpass all earthly pleasures. Her song arouses compassion in the breast of the angel guarding the portal, who tells her (alto solo) that she may be admitted if she brings "the gift that is most dear to heaven." At once the Peri begins to consider likely possibilities. She soars over India, the beauties of which are hymned by the solo quartet. But war has broken out. The tyrant Gazna has conquered his foes, and comes on in triumph. A lone youth stands, wounded but unbowed, with a final arrow intended for the tyrant. But the youth's lone shot misses Gazna, and he in turn is killed by the tyrant's soldiers. The Peri collects the last drop of blood from the heart of this heroic fighter for freedom and hastens to Eden's gate, urged on by the chorus; surely this will win her entry to Paradise.

Part II opens as the Peri arrives at the gate. The sympathetic angel explains that the gift is indeed noble, but not sufficiently holy to open the barred portals. Disconsolate, the Peri departs and heads this time for Egypt. The genii of the Nile (chorus) admire her song of longing for Paradise, but the tenor soloist explains that

plague is rampant in this beautiful land. The Peri weeps over the sufferings of mankind. The alto soloist describes the new scene: a young man, suffering from the deadly plague, has slipped away to die alone without infecting his beloved. But in a scene of romance—a wonderful foil to the military assertiveness of Part I—the young man's sweetheart seeks him out, determined to be with him at the end, regardless of danger. She cares for him in his last moments, and then she, too, with a sigh and a kiss of farewell, dies. The Peri, joined by the chorus, sings a lullaby of farewell and consolation to bring the second part to a delicate close.

A chorus of houris (nymphs of the Islamic paradise) opens the final part with joyful songs in Schumann's impression of oriental style. They perceive the Peri approaching with the second gift: the dying sigh of pure love. The tenor solo describes the Peri's approach. But the guardian angel's response is "Not yet." Still, though the gift brings joy to the celestials, it is not sufficient to open the portal. At first deeply depressed, the Peri determines not to rest until she has located the true gift. The scene changes to Syria, and a bass solo sings of the many beauties of that location. As the Peri arrives, she is greeted by a group of other peris who, upon learning that she is determined to make her way into heaven, ask her to take them along with her. Their incredulous, mocking questions only increase her anguish. She sees in a temple below a tablet marked with the seal of the wise Solomon, and she descends in the hope that it may teach her where to find the true gift. Here (as the tenor solo describes the action) she sees an innocent child playing among the rose bushes. Suddenly a horribly villainous man springs off his horse to get a drink from the spring. The mezzo-soprano takes up the story; at this moment the Vespers bell rings, and the child kneels and says its prayers. The fierce rider, upon seeing this,

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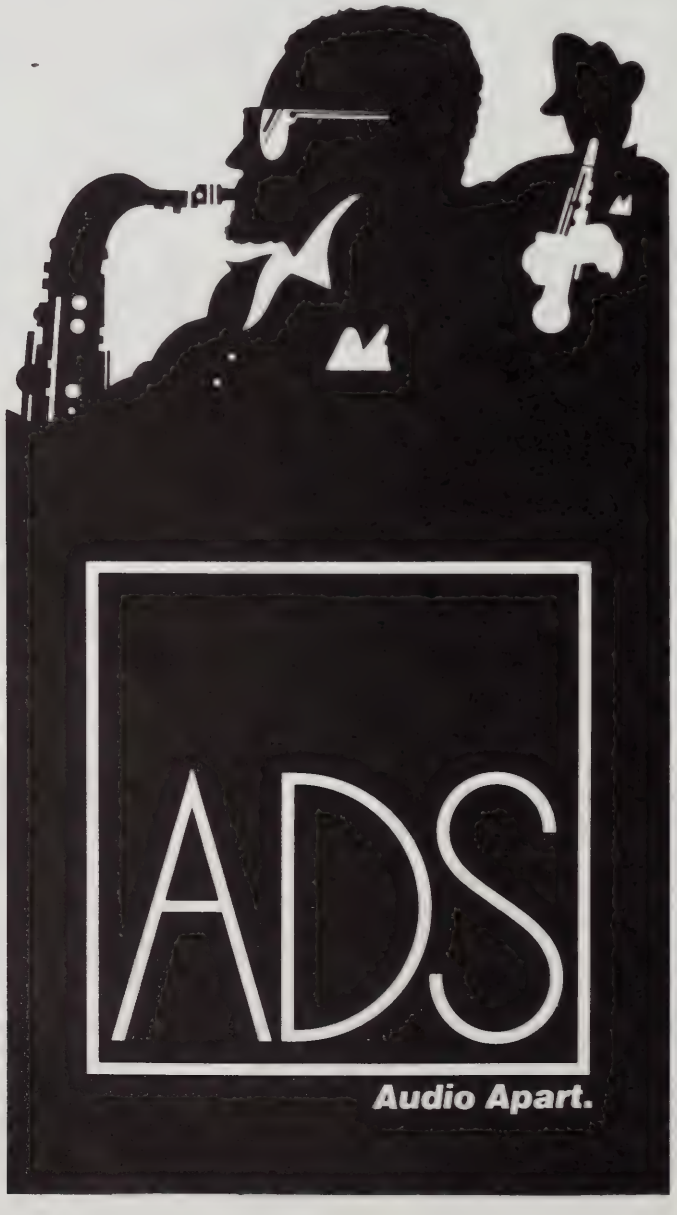
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remembers his younger, better self; from his eyes fall tears of repentance. The chorus and vocal soloists hail this moment, and the Peri notices that one of these teardrops, falling in the land of Egypt, cures the plague. She asks whether the sinner, too, cannot be cured by tears of repentance. The tenor tells how, as the man kneels in prayer beside the child, a bright light appears in heaven. A mortal might mistake it for a meteor, but the Peri knows that it is the smile of the angel guarding heaven's gate. The teardrop is the holy gift required for the Peri's admission to Paradise. The Peri, in an outburst of joy, sings of the delights of heaven, to which she is welcomed by the chorus of the blessed.

The very ending posed a difficult problem for Schumann, who, like many Romantics, is at his best when expressing emotional tensions or delicate shades of subtle feeling. The hardest emotion to depict musically is unrestrained joy, and for that reason the passages of Schumann's score that depict the Peri's admission to Paradise remain not quite satisfactory. Both times that Schumann is called upon to provide an exciting close, he resorts to conventionality in his choral writing—an extended fugue at the end of Part I, slack sustained chords in Part III.* In the finale, Schumann seems to have found his stylistic cue in music that was at least fifteen years old—passages in the operas of Carl Maria von Weber, which, while perfectly adequate (and then some!) in expressing human rapture, nonetheless fall short of heavenly bliss. At the end, though, the ecstasy of the redeemed Peri does lift the conclusion above the soddenly earthbound. And it would be perverse of us to overlook the pathos of the Peri's music throughout, the delicate charm of the Chorus of Houris, the drama of the youth standing alone against the tyrant Gazna, and the fated love of the youth and the maiden in plague-torn Egypt. In these and other places Schumann shows how richly run the wellsprings of his imagination. Despite some uneven passages, *Das Paradies und die Peri* is nonetheless a score filled with the embodiments of genius.

—Steven Ledbetter

The text for *Das Paradies und die Peri* begins on page 30.

*When Liszt began work on his *Dante* Symphony, he originally planned a score in three movements: Hell, Purgatory, and Heaven. But he finally decided not even to attempt the final third of Dante's great poem, having been persuaded by Wagner that no mortal could possibly do justice to the joys of the blessed. Perhaps Wagner came to this conclusion partly from hearing the end of Schumann's oratorio.



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The article on Robert Schumann in The New Grove, by Gerald Abraham, is very fine and includes some discussion of the composer's choral and dramatic music, including *Das Paradies und die Peri*. *Robert Schumann: the Man and His Music*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them Louis Halsey's chapter on the choral music, with several pages on *Das Paradies und die Peri*. The most recent discussion of problems inherent in Schumann's much-criticized treatment of the orchestra is Stephen Walsh's article, "Schumann's Orchestration: Function and Effect" in the *Musical Newsletter* for July 1972.

The newest book on Schumann, just out, is Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* (Northeastern University Press), a fascinating study of the composer's medical and psychological life, based on the incredibly rich lode of diaries, letters, and other personal documents from Schumann, his wife, and his friends. The author is a San Francisco psychiatrist, who seems to understand more about the composer, his many moods and anxieties, and his physical ailments than the doctors who treated him. Like Maynard Solomon's *Beethoven*, this book treads carefully and respectfully in the dangerous realm of psychohistory; its careful documentation and generally convincing arguments provide a much richer understanding of this tormented genius than we have had hitherto.

The life and works of Thomas Moore have been traced and evaluated in a perceptive and beautifully written biography by Howard Mumford Jones, *The Harp that Once—: A Chronicle of the Life of Thomas Moore* (New York: Henry Holt, 1937), now unfortunately out of print. The history of Moore's "Irish Melodies" in America is traced in Charles Hamm's *Yesterdays: Popular Song in America* (Norton, available in paperback), which devotes an entire chapter to Moore's songs themselves and offers nearly two dozen references elsewhere to their continuing influence on American song.

There is an award-winning recording (despite a very shaky baritone) of *Das Paradies und die Peri* available on the EMI/Electrola label, a German import, with a cast including soprano Edda Moser, mezzo-soprano Brigitte Fassbaender, tenor Nicolai Gedda, and the choral and orchestral forces of Düsseldorf, all conducted by Henryk Czyz. On quite a different tack, listeners interested in the more familiar works of Thomas Moore will enjoy a recording of eighteen of his Irish melodies as published, with Moore's texts and original musical arrangements. The record features vocalists Lucy Shelton, soprano, Jan DeGaetani, mezzo-soprano, Martin Kelly, tenor, and William Sharp, baritone; Igor Kipnis plays the fortepiano (Nonesuch).

—S.L.

Robert Schumann, "Das Paradies und die Peri"
(German words by Emil Flechsig, based on Thomas Moore's *Lalla Rookh*; the English version follows the original of Thomas Moore as closely as possible.)

PART ONE

NO. 1: ALTO SOLO

Vor Edens Tor im Morgenprangen
stand eine Peri schmerzbefangen:
Und wie sie lauscht dem Lebensquelle,
des Flut harmonisch drinnen hallte,
und wie vom Licht ihr Fittich helle,
dass durch halb-offne Pforten wallte:
weint sie, verbannt aus diesen Aun
ihr sündiges Geschlecht zu schaun.

One morn a Peri at the gate
Of Eden stood, disconsolate;
And as she listened to the springs
Of Life within, like music flowing,
And caught the light upon her wings,
Through the half-open portal glowing,
She wept to think her recreant race
Should e'er have lost that glorious place!

NO. 2: SOPRANO SOLO

Wie glücklich sie wandeln, die selgen Geister,
Im Dufte von Blumen, die nimmer verblühn,
Sind mein auch die Gärten auf Landen und Meer,
und pflück ich selbst Blumen auf Sternen umher,
ein Blümlein des Himmels ist schöner denn alle!
Glänzt Kaschemirs See auch sonnig und rein
mit seiner Plataneninseln Schein,
und rinnen dort Ströme auf goldnem Sand,
doch ach! nur den Seligen ists bekannt:—
ein Tropfen des Himmels ist schöner denn alle!
Geh, schwing dich im Fluge von Stern zu Stern,
von Welt zu leuchtender Welt, so fern
als der Himmel wölbt seine Sonnenhalle,
nimm alle die Wonnen von allen den Sphären
und lass durch unendliche Zeiten sie währen:
ein Stündlein des Himmels ist schöner denn alle!

How happy the spirits who wander there,
Mid flowers that never shall fade or fall;
Though mine are the gardens of earth and sea,
And the stars themselves have flowers for me,
One blossom of Heaven out-blooms them all!
Though sunny the Lake of cool Cashmere,
With its plane-tree Isle reflected clear,
And sweetly the founts of that Valley fall;
Yet—oh, 'tis only the Blest can say
How the waters of Heaven outshine them all!
Go, wing thy flight from star to star,

From world to luminous world, as far
As the universe spreads its flaming wall:
Take all the pleasures of all the spheres,
And multiply each through endless years,
One minute of Heaven is worth them all!

NO. 3: RECITATIVE (TENOR SOLO)

Der hehre Engel, der die Pforte
des Lichts bewacht, vernimmt die Worte,
und wie er lauscht und näher schleicht
dem sanften Lied, entsinkt ihm eine Träne;
er sprach:

The glorious Angel, who was keeping
The gates of Light, beheld her weeping;
And as he nearer drew and listen'd
Within his eyes a teardrop glisten'd.
He spoke:

ANGEL (ALTO SOLO)

"Dir, Kind des Stamms, schön, doch voll Sünden,
kann eine frohe Hoffnung ich noch künden.
Im Schicksalsbuche stehn die Worte:

"Thou nymph of a fair but erring line!

Take heart and know: One hope is thine.
'Tis written in the Book of Fate,

'Es sei der Schuld die Peri bar,
die bringt zu dieser ew'gen Pforte
des Himmels liebste Gabe dar!'
Geh, suche sie und werde rein:
gern lass ich die Entsühnten ein!"

'The Peri yet may be forgiv'n
Who brings to this Eternal gate
The Gift that is most dear to Heav'n!'
Go, seek it, and redeem thy sin—
Tis sweet to let the pardon'd in."

NO. 4: PERI

Wo find ich sie? Wo blüht,
wo liegt die Gabe, die dem Himmel gnügt?
Ich kenne die Urnen mit Schätzen gefüllt,
tief unter Tschelminars Säulen verhüllt;
ich sah der Weihrauchinseln Grün
viel Klaftern tief in Meere blühn;
ich weiss auch, wo die Genien
König Jamschids Pokal verhehlen.
Er ist von Gold und von Juwelen
und Lebenstropfen sind sein Getränk.
Doch will auch der Himmel solch Geschenk?
Strahlt jeder Demant einer Krone,
wie die Stufen an Allahs Wunderthrone?
Und, o ihr Lebenstropfen, was seid

ihr für die Tiefen der Ewigkeit!

Where shall I seek? What gift can earn
The grace of Heav'n, what search afar?
I know the wealth of every urn
Beneath the pillars of Chilminar;
I know where the Isles of Perfume are,
Many a fathom down in the sea,
I know, too, where the Genii hid
The chalice of their King Jamshid,
All wrought of gold and precious stones,
With Life's elixir sparkling high—
But gifts like these are not for the sky.
Where was there even a gem that shone
Like the steps of Allah's wonderful Throne
And the Drops of Life—oh, what would
they be
In the boundless Deep of Eternity?

NO. 5: TENOR SOLO

So sann sie nach und schwang die Flügel
jetzt über Indiens Blumenhügel.

While thus she mus'd, her pinions fann'd
The air of India's flowering land.

SOLO QUARTET

O süsses Land! O Götterpracht!
Es flüstern die Palmen sacht,
Es flimmert die Sternennacht,
dort schäumt auf Bernsteingrund das Meer
über Korallenriffe her,
dort brütet heiss der Sonne Brand
im Schoss der Berge Diamant,
es rieseln, reichen Bräuten gleich,
die Bächlein hold an Golde reich,
dort duften Sandelhaine süss—
O Paradies!

Ah, sweet land! Ah, godlike dream!
Whose whispering palm-fronds siff
And sigh, whose night skies gleam,
Whose ocean spreads o'er amber beds,
O'er coral rocks and riffs;
Whose mountains, pregnant by the beam
of the warm sun, with diamonds teem;
Whose rivulets are like rich brides,
Lovely, with gold beneath their tides;
Whose sandal groves are fragrant spice—
Ah, Paradise!

NO. 6: CHORUS

Doch seine Ströme sind jetzt rot
von Menschenblut,
Es wüthet fürchterlich der Tod;
er schreitet durch die blumigen Wiesen
verheerend mit den ehernen Füssen.
O Land der Sonne, wessen Schritt
geht über deinen Boden,
wirft deine Pfeiler um, zertritt
die Göttersäulen und Pagoden?

But crimson now her rivers ran
With human blood,
While Death strode through the fragrant
flowers, and
Crush'd with iron tread the bowers.
Land of the Sun! what foot invades
Thy gentle fields and lanes,
Casts down thy temples and profanes
Thy Pagods and thy pillar'd Shades?

—Please turn the page quietly.—

Er ist's, er ist's von Gazna,
er naht in seinem grimmen Zorn!
"Gazna lebe, der mächtige Fürst!"
"Es sterbe der Tyrann!"
"Es lebe hoch, es lebe Gazna,
die mächtige Fürst!"

'Tis He, 'tis He of Gazna,
Fierce in his wrath he comes.
"Long live Gazna, the mighty prince!"
"Death! death to the tyrant!"
"Long live Gazna,
the mighty prince!"

NO. 7: TENOR SOLO

Und einsam steht ein Jüngling noch,
es fliesst sein Blut aus manchen Wunden,
er beugt den Nacken nicht ins Joch,
ein Leu, umstellt von Weidmannshunden.
Schon hat sein Schwert im Feindesschwarm
mit blutgen Lettern es geschrieben,
dass ungebeugt ihm Herz und Arm,
ein Pfeil nur ist ihm übrig blieben.

Alone a youthful warrior stands,
Blood streaming from his many wounds,
Defiant and unbowed he stands,
A lion beset by the hunter's hounds.
His sword has carved the enemy swarm;
With bloody thrust it yet proclaims:
Unbowed still his heart and arm.
One single arrow now remains.

CHORUS

Gazna lebe, es lebe der mächtge Fürst!

Long live Gazna, the mighty prince!

GAZNA (BASS SOLO)

Komm, kühner Held, und huld'ge mir,
willst du umsonst dein Blut verspritzen?
dein eitles Kämpfen kann nichts nützen.
komm, dein Leben schenk ich dir!

Come, noble hero, and bow to me,
Would'st thou shed thy blood in vain?
Thy battle doomed can naught attain,
Come, thy life I give to thee!

YOUTH (TENOR SOLO)

Du schlugst des Landes Bürger,
du meiner Brüder Würger
dir diesen letzten Pfeil!

Thou hast slain the burghers of this land;
My brothers' blood is on thy hand,
May this last arrow find thy heart!

GAZNA

Das sollst du büssen.

That thou shalt rue.

NO. 8: CHORUS

Weh, weh, weh, er fehlte das Ziel,
es lebt der Tyrann, der Edle fiel!
der edle Jüngling fiel!

False flew the shaft, though pointed well;
The Tyrant liv'd, the Hero fell!—
The youthful Hero fell.

NO. 9: TENOR SOLO

Die Peri sah das Mal der Wunde,
und nun vertobt des Kampfes Wut,
kam sie im Strahl des Morgenrots
und nahm das letzte Tröpflein Blut,
das aus dem Heldenherzen drang,
eh sich der freie Geist entschwang.

Yet mark'd the Peri where he lay,
And, when the rush of war was past,
Swiftly descending on a ray
Of morning light, she caught the last—
Last glorious drop his heart had shed,
Before its free-born spirit fled!

PERI

Sei dies, mein Geschenk,
willkommen dorten an Edens Pforten!
Denn heilig ist das Blut,
für die Freiheit verspritzt vom Heldenmut,

May this, my gift,
Be welcome at the Gates of Light
For sacred is the red
Heart's blood that heroes for freedom shed,

CHORUS

für die Freiheit verspritzt vom Heldenmut!
The blood of heroes for freedom shed!

PERI

und würde nicht trüben die klarste Flut,
die durch die Haine der Selgen fliesst,
It would not stain the purest rill,
That sparkles among the Bowers of Bliss!

CHORUS AND PERI

Heilig, heilig—ist das Blut,
für die Freiheit verspritzt vom Heldenmut,
und würde nicht trüben die klarste Flut.
O, gibt es ein Opfer der Erdenwelt,
ein Geschenk, das teuer der Himmel hält,
's ist das Blut,
das der Freiheit sterbender Sohn
ihr bringt als letzte, letzte Libation!

Sacred, sacred—the blood so red,
Heroes' blood for freedom shed.
It would not stain the purest rill!
Oh, if there be on this earthly sphere,
A boon, an offering Heav'n holds dear,
'Tis the blood,
The last libation Liberty draws
From the heart that bleeds and breaks in her cause!

CHORUS

Denn heilig ist das Blut,
für die Freiheit verspritzt vom Heldenmut.
For sacred is the red
Heart's blood that heroes for freedom shed.

CHORUS AND PERI

Sei dies, dein (mein) Geschenk, willkommen dorten,
willkommen dorten an Edens Pforten!
May this, your (my) gift, be welcome,
Welcome at the Gates of light.



One morn a Peri at the gate
Of Eden stood, disconsolate;

PART TWO

NO. 10: TENOR SOLO

Die Peri tritt mit schüchterner Gebärde
vor Edens Tor, im Herzen
Himmelshoffnungsglück:
Ob sich die Pforte öffnen werde,
sie fragt's mit stummem Liebesblick.

To Eden's gate the timid Peri flies,
In her heart the hope of Heav'n's bliss,

Oh, will that door now ope for her,
She asks with silent yearning eyes.

ANGEL (ALTO SOLO)

Gern grüssen wir die so gegangen
den Heldentod fürs Vaterland.
Doch sieh, noch weicht der ehrne Riegel
nicht;
viel heilger muss die Gabe sein,
die dich zum Tor des Lichts lässt ein!

Sweet is our welcome of the Brave
Who die thus for their native land.
But see, the crystal bar of Heav'n moves
not.
Holier far the boon must be
That opes the Gates of Light for thee!

CHORUS OF ANGELS

Viel heil'ger muss die Gabe sein,
die dich zum Tor des Lichts lässt ein!

Holier far the boon must be
That opes the Gates of Light for thee!

NO. 11: TENOR SOLO

Ihr erstes Himmelshoffen schwand—
Jetzt sank sie fern im heissen Land,
auf Afrikas Gebirge nieder,
und badete ihr matt Gefieder
im Quell des Nils, dessen Entstehn
kein Erdgeborner noch gesehn.

Her first fond hope of Eden blighted,
Now among Afric's lunar Mountains,
Far to the South, the Peri lighted;
And sleek'd her plumage at the fountains
Of that Egyptian tide—whose birth
Is hidden from the sons of earth.

CHORUS OF SPIRITS OF THE NILE

Hervor aus den Wässern geschwind
und sehet das holde, liebliche Kind!
Eine Peri ist's, welch hold Gesicht—
doch stört sie nicht!

Forth from the waters of the Nile
Come and behold the charming child!
A peri 'tis, of beauty wrought—
But fright her not!

in alternation with

PERI

Ach Eden, wie sehnt sich nach dir mein Herz,
o wann öffnet die Pforte sich mir?

Ah, Eden how my heart yearns for thee,
Ah, when will thy gates ope to me?

CHORUS

Hört, wie sie singt!
Hört, wie sie klagt, hört, hört!
Stille! still!

Hear how she sings!
Hear how she sorrows, hear, hear!
Still, be still!

NO. 12: TENOR SOLO

Fort streift von hier das Kind der Lüfte
über Ägyptens Königsgrüfte,

von Palmenhainen hehr umrauscht;
jetzt sieht sie in Rosettas Tal
dem Nesterbaun der Tauben zu,
jetzt lauscht sie Schwänen, weiss wie Schnee,

Her way the exil'd Spirit wings
O'er Egypt's grots and sepulchres of
Kings,
Over fragrant, palmy groves
In warm Rosetta's vale she roves,
Now hangs listening to the doves,
Now to those white swans that break

die stolz durchziehen Möris See.
Welch Bild! kein sterblich Aug hat je
ein Land gesehn voll höhrer Pracht!
Doch eine Stille, fürchterlich,
liegt über diesen Himmelsfluren,
mit giftgem Hauche ihre Spuren
verfolgend, zieht durchs Land die Pest.

The azure calm of Moeris' Lake.
'Twas a faire scene—a Land more bright
Never did mortal eye behold!
And yet was a silent horror there:
Amid those scenes so still and fair,
From his hot wing a deadly blast
The Demon of the Plague hath cast.

PERI

Für euren ersten Fall wie hart,
ihr Armen, büsst ihr doch,
habt einige Blüten aus Eden zwar noch,
die Schlang überschleichet sie all.

How dearly ye pay for your primal Fall
Poor race of men,
Some flow'rets of Eden ye still inherit
But the trail of the serpent is over them all.

NO. 13: TENOR SOLO

Die Peri weint,
von ihrer Träne scheint
rings klar die Luft, der Himmel lacht.

The Peri wept,
The air grew pure and clear
Around her as the bright drops ran;

SOLO QUARTET

Denn in der Trän ist Zaubermacht
die solch ein Geist für Menschen weint.

For there's a magic in each tear,
Such kindly Spirits weep for man.

NO. 14: ALTO SOLO

Im Waldesgrün am stillen See,
da seufzt ein Jüngling im schweren Weh:
gepackt von der tötenden Seuche, stahl
er her sich, zu enden seine Qual.
Er, dem im Leben, wo er stand,
sich jedes Herz einst zugewandt,
stirbt jetzt, als hätt er keinen Freund,
hier ungesehn und unbeweint.

Beneath that fresh and springing bower,
Close by the lake she heard the moan
Of one who, at this silent hour,
Had thither stol'n to die alone.
One who in life where'er he mov'd,
Drew after him the hearts of many;
Yet now, as though he ne'er were lov'd,
Dies here unseen, unwept by any!

YOUTH (TENOR SOLO II)

Ach, einen Tropfen nur aus der See,
zu kühlen das fiebrisch brennende Weh,
ach, einen Tropfen nur aus der Flut,
zu kühlen die fiebrische Glut!

Ah, but one drop from the lake
To cool the fire that in me lies,
Ah, but a single drop to slake
To cool the raging fever's rise.

NO. 15: MEZZO-SOPRANO SOLO

Verlassener Jüngling, nur das Eine
bleibt, was ihm Trost noch gibt,
dass sie, die er seit Jahren treu geliebt,
geschützt ist vor dem Hauch der Gruft

in ihres Vaters Fürstenhallen;
denn dorten kühlig fallen Fontainen,
süss durchraucht balsamscher Duft die Hallen,
und rein ist dorten noch die Luft,
rein wie die Stirn, von ihr umhaucht.

Deserted youth! one thought alone
Shed joy around his soul in death—
That she whom he loved and called his own,
Was safe from this foul midnight's breath—
Safe in her father's princely halls,
Where the cool airs from fountain falls,
Freshly perfum'd by many a brand

Of the sweet wood from India's land,
Were pure as she whose brow they fann'd.

—Please turn the page quietly.—

TENOR SOLO

Doch sieh, wer naht leise schleichend
dem melancholischen Gebüsch,
der Göttin der Gesundheit gleichend,
mit Rosenwangen frühlingsfrisch!
Sie ist's, vom Strahl des Mondes schaut—
er still verklärt sich nahn die treue Braut.
Sie hält im Arm den Freund,
sie presst die rote Wang an seine bleiche,
sie netzt ihr wallend Haar im Teiche,
dass es die Stirn ihm kühlend nässt.

But see—who yonder comes by stealth,
This melancholy bow'r to seek,
Like a young envoy, sent by Health,
With rosy gifts upon her cheek?
'Tis she—far off, through moonlight dim,
He knew his own betrothed bride,
Her arms are round her lover now,
His livid cheek to hers she presses,
And dips, to bind his burning brow,
In the cool lake her loosen'd tresses.

YOUTH (TENOR SOLO II)

Du hier? Entflieh!
Ein Hauch von mir bringt dir den Tod!

Thou here? Ah flee!
One breath of mine is death to thee!

NO. 16: MAIDEN (SOPRANO SOLO)

O lass mich von der Luft durchdringen,
der selgen Luft, gehaucht von dir,
und was sie trag auf ihren Schwingen,
Tod oder Leben, süss ist's mir.
Trink meine Tränen, auch mein Blut,
mein Herzblut selbst empfingest du,
wärs Balsam nur für deine Glut,
gäbs dir nur auf Minuten Ruh!
Wend, o! dein hold Gesicht nicht ab,
bin ich nicht deine Braut, bin dein?
Ist nicht im Leben wie im Grab,
der Platz an deiner Seite mein?
Denkst du, dass sie, die nur von dir
in dunkler Welt empfängt ihr Licht,
die Trübe Nacht ertragt, die ihr
hereinsinkt, wenn dein Auge bricht?
Ich leben ohne dich, allein,
du meines Lebens Leben, nein.
O lass mich von der Luft durchdringen,
der selgen Luft, gehaucht von dir,
und was sie trag auf ihren Schwingen,
Tod oder Leben, süss ist's mir.

Oh! let me only breathe the air,
The blessed air, that's breath'd by thee,
And, whether on its wings it bear
Healing or death, 'tis sweet to me.
Drink my tears, and my blood too,
My heart's blood, if but to you
It might be a soothing balm
To give thy brow one minute's calm.
Nay, turn not from me that dear face—
Am I not thine—thy own loved bride—
The one, the chosen one, whose place
In life or death is by thy side?
Think'st thou that she, whose only light,
In this dim world, from thee hath shone,
Could bear the long, the cheerless night,
That must be hers when thou art gone?
That I can live, and let thee go,
Who art my life itself?—No, no—
Oh! let me only breathe the air,
The blessed air, that's breath'd by thee,
And, whether on its wings it bear
Healing or death, 'tis sweet to me.

TENOR SOLO

Sie wankt, sie sinkt, und wie ein Licht
im giftigen Hauche des Schachts verlischt,
so plötzlich bricht ihr holdes Auge—
ein Krampf, sein Weh ist dann vergangen,
vollendet ist sein Leben.
Auf drückt sie ihm noch einen langen
und letzten Kuss und stirbt im Geben.

She fails—she sinks—as dies the lamp
In charnel airs, or cavern-damp,
Fast fades the sweet light of her eyes—
One struggle—and his pain is past—
Her lover is no longer living!
One kiss the maiden gives, one last,
Long kiss, which she expires in giving!

NO. 17: PERI AND CHORUS (SOPRANOS, ALTOS, AND TENORS)

Schlaf nun und ruhe in Träumen voll Duft,
balsamscher umweh dich die Luft,

"Sleep on, in visions of odor rest,
In balmier airs than ever yet stirr'd

als dem magischen Brand des Phönix entsteigt,
wenn er sein eigenes Grablied singt.
Schlaf nun und ruh in Träumen voll Lust,
du, die treueste, liebendste Brust!

The enchanted pile of that lonely bird,

Who sings at the last his own death-lay,
Sleep on in visions of ecstasy rest,
Oh, thou most faithful, loving breast!"

CHORUS BASSES

Sie sprachs, und Himmelshauch durchfliesst
von ihren Lippen diese Stelle,
sie schwingt den Strahlenkranz und giesst
auf beider Antlitz solche Helle,
dass wie ein Heilgenpaar sie lagen.
Indes die Peri wacht und Licht
mild strahlt in ihre Todesnacht,
bis ihre Seelen auferwacht.

Thus saying, from her lips she spread
Unearthly breathings through the place,
And shook her sparkling wreath, and shed
Such lustre o'er each pale face,
That like two lovely saints they seem'd
While that benevolent Peri beam'd
Like their good angel, calmly keeping
Watch o'er them till their souls would waken.

—INTERMISSION—

PART THREE

NO. 18: CHORUS OF THE HOURIS

Schmükket die Stufen zu Allahs Thron,
schmückt sie mit Blumen, Freundinnen alle,
dass auf des Himmels Unterste auch
gnädig ein Blick des Ewigen falle!

Schlinget den Reigen, lasst uns verneigen
freudig, demutsvoll vor dem Herrn!

Adorn the steps to Allah's throne,
With flowers, come, fair friends all,
That e'en upon the least in Heav'n
A gracious glance from th' Eternal may fall!
Let us dance, let us bow
Happily, humbly before the Lord!

twice, alternating with

SOLO QUARTET

Auch der Geliebten vergesset nicht,
die auf der Erde zurückgeblieben!
Unten ist's dunkel, oben das Licht,
Hass ist dort, hier ewiges Lieben!

And let us remember those we love,
Those who linger below on earth.
Below lies darkness, on high 'tis light,
Hate reigns there, here love eternal.

CHORUS OF THE HOURIS

Seht da, die Bahn zum ew'gen Licht
kommt schon die Peri herangeflogen!
Liebliche Peri, verzweifle nicht,
Treu und Glaub hat noch nie betrogen!
Suche das Gut, im Auge ruht,
was das Teuerste ist dem Herrn!
Jetzo zurück in die Rosenlauben,
Freude zu geben, Freud zu empfangen,
an des Geliebten Lippen zu hangen,
Küsse zu bieten, Küsse zu rauben.
Schon naht die Sonne, ewige Wonne
harret, die freudig dienen dem Herrn!

See there: upon the path to eternal light,
Comes the Peri in winged flight.
Dearest Peri, be not dismayed!
Truth and trust have never betrayed!
Seek the good, 'tis clear to see,
What is most precious to the Lord!
Let us now back to those rosy bowers
Where we may give joy and joy receive,
Where on lovers' lips we hang,
Kisses to proffer, kisses to steal.
The sun draws near; Eternal Bliss
Awaits those who joyfully serve the Lord.

—Please turn the page quietly.—

NO. 19: TENOR SOLO

Dem Sang von ferne lauschend, schwingt
die Peri höher sich empor;
der reinsten Liebe Seufzer bringt
sie als Geschenk vor Edens Tor.
Hoch klopft ihr Herz, die Hoffnung sprichts:
bald soll sie Edens Palmen nahn,
denn lächelnd nimmt der Geist des Lichts
am Tore diese Gabe an.
Und horch, von Himmelsbäumen ruft
kristallner Glöckchen Klang,
sie lauscht dem Läuten in ambrosischer Luft,
die her von Allahs Throne rauscht;
sie sieht die Sternenschalen blinken,
rings um den See des Lichts gereiht,
wo die verklärten Seelen trinken
den ersten Trank der Herrlichkeit.
Doch eitel war der Peri Hoffen,
noch stand das ewge Tor nicht offen;
es spricht der Engel, Schmerz im Blick:

From far she hears and spreads her wings;
Again the Peri soars on high,
Bearing to Heav'n that precious sigh
Of pure, self-sacrificing love.
High throbs her heart, with hope elated,
The Elysian palm she soon shall win,
For the bright Spirit at the gate
Smil'd as she gave that off'ring in;
And she already hears the trees
Of Eden, with crystal bells
Ringing in that ambrosial breeze
That from the throne of Allah swells;
And she can see the starry bowls
That lie around that lucid lake,
Upon whose banks admitted Souls
Their first sweet draught of glory take!
But the Peri's hopes were vain,
The immortal barrier stood closed again.
With visage sad the angel spoke:

ANGEL (ALTO SOLO)

Noch nicht! Treu war die Maid, und die Geschichte,
geschrieben überm Haupt des Herrn,
liest lange noch der Seraph gern;
doch, Peri,
noch währt der Verschluss vor Edens Tor;
Viel heilger muss die Gabe sein,
die dich zum Tor des Lichts lässt ein!

Not yet! True was the maiden and her story
Written in light o'er Allah's head,
By seraph eyes shall long be read.
But, Peri,
Still stands the bar 'fore Heaven's Gate;
Holier far the boon must be
That opes the Gates of Light for thee!

NO. 20: PERI

Verstossen! Verschlossen aufs neu das Goldportal!
Gerichtet! Vernichtet der Hoffnung letzter Strahl,
So soll ich's nimmer, nimmer finden,
das edle, köstliche Gut,
weh mir, ich fühl ihn schwinden
den hohen Mut;
doch will ich nicht ruhn, will ohne Rast
von einem Pole zum andern schreiten,
durchpilgern will ich alle Weiten,
bis ich das Gut, bis ich's erfasst,
das mir das höchste Glück verheisst,
das, Eden, mir dein Tor erschleusst!
Ich will nicht ruhn, will ohne Rast
von einem Pole zum andern schreiten,
und wärs bewacht in Graun und Nacht,

tief in der Erde tiefsten Gründen,
ich will, ich muss das Kleinod finden!

Rejected! Again the golden gates are barred!
Condemned! The last ray of hope destroyed!
Never, never shall I find
The precious good, the noble treasure;
Woe's me! I feel it wane:
My high courage fails.
Yet I will not rest, without repose
I'll rove from pole to pole,
All distance shall be as naught
Until I find and hold the treasure
That shall bring me highest bliss,
That shall open Eden's gate.
I will not rest, without repose
I'll rove from pole to pole,
And though 'twere guarded in night and horror,
Deep in the deepest clefts of earth,
That treasure must, it shall be found!

NO. 21: BARITONE SOLO

Jetzt sank des Abends goldner Schein
auf Syriens Rosenland herein,

Now soft the light of Eve' reposes
Upon fair Syria's land of roses,

wie Glorienschimmer hing die Sonn
über dem heilgen Libanon.
Es ragt in Wintermajestät
sein Haupt, vom ewgen Schnee beglänzt,
indes der Sommer schläft bekränzt
am Fuss auf einem Blumenbeet.
Die aus der Höhe konnte schaun
herab auf all die Zauberaun;
wie schön erschien ihr nicht die Welt,
das rege Leben, rings erhellt
der Gärten Pracht der Wellen Schimmern,
an ihren Ufern goldne Früchte,
die schöner noch im Sonnenlichte,
und dann das tausendstimmge Rufen,
das alte Schäferrohr, das Summen
der Bienen im gelobten Land,
die schwärmen über Blumenfelder,
und Jordan, dein beglückter Strand,
und deine nachtigallenreichen Wälder!

And, like a glory, the broad sun
Hangs over sainted Lebanon;
Whose head in wintry grandeur tow'rs,
And whitens with eternal sleet,
While summer, in a vale of flow'rs,
Is sleeping rosy at his feet.
To one, who look'd from upper air
O'er all the enchanted regions there,
How beauteous must have been the glow,
The life, the sparkling from below!
Fair gardens, shining streams, with ranks
Of golden melons on their banks,
More golden where the sunlight falls;
And then the mingling sounds that come,
Of shepherd's ancient reed, with hum
Of the wild bees of Palestine,
Banqueting through the flow'ry vales;
And Jordan, those sweet banks of thine,
And woods, so full of nightingales.

NO. 22: TENOR SOLO

Und wie sie niederwärts sich schwingt,
eine Schar von Peris sie umringt:

As the Peri's flight dips lower
A swarm of sister peris joins her:

FOUR PERIS

Peri, ist's wahr,
dass du in den Himmel willst?
Genügt dir nicht das Sonnenlicht
und Sterne, Mond und Erde,
Peri, ist's wahr,
dass du in den Himmel willst?
So nimm uns eilig mit.
Peri, Peri, Peri!

Peri, is it true
that you seek to enter Heav'n?
Is our sunlight not enough
And stars and moon and earth,
Peri, is it true
that you seek to enter Heav'n?
Then take us quickly with you!
Peri, Peri, Peri!

BARITONE SOLO

Mit ihrer Schwestern Worten wächst ihr Schmerz,
schwer ist ihr Fittich, trüb ihr Herz;
freudlos sieht sie die Sonn sich neigen
dort hinterm Tempel, einst ihr eigen,
des Säulen, hoch und einsam, weit
die Schatten breiten durch die Aun.

Her sisters' words depress the Peri;

Her soul is sad—her wings are weary—
Joyless she sees the Sun look down
On that great Temple, once his own,
Whose lonely columns stand sublime,
Flinging their shadows from on high,

NO. 23: PERI

Hinab zu jenem Sonnentempel!
Ein Amulet, auf dessen Stein
ein Zeichen glänzt, vom Blitz hineingeschmolzen,
dort gewahr ich's, auch ein Blatt,
auf welchem rein das Siegel prangt von Salomo—
vielleicht entziffern sie mir's wo auf Erden,
in den Meeren ruht die Zaubermacht,

Down, down I must unto that temple!
Some amulet of gems annealed
In upper fires, some tablet sealed,

Might I find, that lies concealed
Bearing the great name of Solomon—

Such perhaps can tell me where on earth
Or under ocean lies the magic charm,

—Please turn the page quietly.—



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das edle Gut, das Eden öffnet
sündgen Wesen,—vielleicht vermags
mein Aug zu lesen, hinab!

The noble boon to open Eden's Gate
To erring Spirits,—there might I
Haply read, so down I must!

TENOR SOLO

Sie schwebt herab in frohen Hoffen,
noch lacht des Himmels Auge hold,
die Lauben auch aus Abendgold
stehn noch im Westen offen.
Jetzt über Balbeks Tal sich schwingend,
erblickt im Spiele sie ein Kind,
inmitten wilder Rosen singend,
so rosig wild wie selbst sie sind.
Beim Knaben, der des Spiels nun satt,
in Blumen sich gelagert hat,
sieht sie vom heissen Rosse steigen
jetzt einen müden Mann und schnell
an einem hochumgrasten Quell
zum Trunke sich hinunterbeugen,
dann kehrt er schnell sein wild Gesicht
aufs schöne Kind, das furchtlos sass,
obgleich noch nie des Tages Licht
ein wildres Antlitz sah als das,
entsetzlich wild, ein grauser Bund,
wie Wetterwolk aus Nacht und Glut,
dort stehn die Laster all, es tut
dort jedes Bubenstück sich kund—
Meineid, erschlagner Gast,
betrogne Braut, mit blutger Schrift
auf jenem Antlitz stands geschrieben.

Cheer'd by this hope she bends her thither;—
Still laughs the radiant eye of Heaven,
Nor have the golden bowers of Eden
In the rich West begun to wither;—
When, o'er the vale of Balbec winging
Slowly, she sees a child at play,
Among the rosy wild-flow'rs singing,
As rosy and as wild as they;
And near the boy, who tir'd with play
Now nestling 'mid the roses lay,
She saw a wearied man dismount
From his hot steed, and on the brink
Of a small imaret's rustic fount
Impatient fling him down to drink.
Then swift his haggard brow he turn'd
To the fair child, who fearless sat,
Though never yet hath day-beam burn'd
Upon a brow more fierce than that,
Sullenly fierce—a mixture dire,
Like thunder-clouds, of gloom and fire;
Where ev'ry vice stood clear to read,
Dark tales of many a ruthless deed,
Oaths broken, and the threshold stain'd.
With blood of guests, the ruin'd maid—
All on that visage were portrayed.

MEZZO-SOPRANO SOLO

Doch horch, wie Vesperruf zum Beten,
da still die Sonn herniederschwebt,
von Syriens tausend Minareten
jetzt durch die Lüfte bebt;
vom Blumenbeet hebt sich der Knab,
das seinem Haupt ein Lager gab,
kniet nieder auf den blumgen Grund,
worauf mit reinem Engelsmund
er Gottes ewgen Namen spricht;
er scheint, indem er Blick und Hand
zum Abendhimmel aufgewandt,
ein Engelskind, das sich hernieder
verirrt hat und seine Heimat suchet wieder.

But, hark! the vesper call to pray'r,
As slow the orb of daylight sets,
Is rising sweetly on the air,
From Syria's thousand minarets!
The boy has started from the bed
Of flow'rs, where he had laid his head,
And kneels upon the fragrant sod
With Purity's own cherub mouth,
Lisping the eternal name of God
And looking, while his hands and eyes
Are lifted to the glowing skies,
Like a stray babe of Paradise,
Lost and seeking for its home again.

TENOR SOLO

Und was fühlt er, der sündge Mann,
der dort lehnt und sich nun entsann
so manchen Jahrs voll Schuld und Blut,
der auf des Lebens dunkler Flut
umsonst spät nach dem Rettungspfade,
wo nichts den Oelzweig bringt der Gnade!

And how felt he, the wretched Man
Reclining there—while memory ran
O'er many a year of guilt and strife,
Flew o'er the dark flood of his life,
Nor found one sunny resting place,
Nor brought him back one branch of grace.

—Please turn the page quietly.—

THE MAN (BARITONE SOLO)

'S war eine Zeit, du selig Kind,
da jung und rein, wie du,
mein Tun und Beten war—doch nun!

There was a time, thou blessed child,
When, young and haply pure as thou,
I look'd and pray'd like thee—but now—

NO. 24: SOLO QUARTET AND CHORUS

O heilge Tränen innger Reue,
in eurer sanften Sühnungsflut
die einzige, die erste neue
schuldlose Lust—für Schuldge ruht!

Blest tears of soul-felt penitence!
In whose benign, redeeming flow
Is felt the first, the only sense
Of guiltless joy that guilt can know.

NO. 25: PERI

Es fällt ein Tropfen aufs Land Ägypten,
von Juniushitze verbrannt,
vom Mond herab, von so heilender Kraft,
dass zur Stunde der Dämon der Pest
entschwebt,
und Gesundheit, Himmel und Erde belebt.
Lässt so, o Sünder, nicht genesen
dich dieser Reuetränen Fall?—
wie glühnd die Wunden der Brust gewesen,
ein Himmelstropfen, er heilt sie all!

There falls a drop on Egypt's land,
Through the withering airs of June
Down from the moon, of such healing pow'r,
That even in the hour contagion dress,

And health re-animates earth and skies!—
Oh, is it not thus, thou man of sin,
The precious tears of repentance fall?
Though foul thy fiery plagues within
One heavenly drop hath dispell'd them all!

TENOR SOLO

Und sieh, demütig betend kniet
der Mann dort an des Kindes Seite,
indes ein Sonnenstrahl auf beide,
den Sünder und den Reinen glüht.

And now—behold him kneeling there
By the child's side, in humble pray'r,
While the same sunbeam shines upon
The guilty and the guiltless one,

CHORUS

Und Hymnen durch den Himmel schweben,
denn einer Seele ward vergeben!

And hymns of joy proclaim through Heav'n
The triumph of a Soul Forgiv'n!

TENOR SOLO

Gesunken war der goldne Ball,
noch lagen sie auf ihren Knien,
da fiel ein reinrer, schönrer Strahl,
als je aus Sonn und Sternen schien,
auf jene Träne.
Ein sterblich Auge nähm ihn zwar
als Meteor, als Nordlicht wahr,
doch weiss die Peri wohl: der Schein,
es muss, des Engels Lächeln sein,
womit er mild die Träne grüsst,
die bald den Himmel ihr erschliesst.

'Twas when the golden orb had set,
While on their knees they linger'd yet,
There fell a light more lovely far
than ever came from sun or star,
Upon that tear.
To mortal eye this light might seem
A northern flash or meteor beam—
But well the enraptur'd Peri knew
'Twas a bright smile the Angel threw
From Heaven's gate, to hail that tear,
Her harbinger of glory near!

NO. 26: PERI

Freud, ewge Freude, mein Werk ist getan,
die Pforte geöffnet zum Himmel hinan,
wie selig, o Wonne, wie selig bin ich!

Joy, joy forever! my task is done—
The gates are pass'd, and Heav'n is won!
Oh! am I not happy? I am, I am!

CHORUS OF BLESSED SPIRITS

Willkommen, willkommen
unter den Frommen!

Welcome, welcome
among the blessed!

PERI

Süss Eden, wie finster sind
gegen dich Schedukiams Demanttürme,
wie matt die duftenden Lauben
von Amberabad!
Wie selig, o Wonne, wie selig bin ich!

To thee, sweet Eden! how dark and sad
Are the diamund turrets of Shadukiam,
And the fragrant bowers
of Amberabad!
Oh! am I not happy? I am, I am!

CHORUS OF BLESSED SPIRITS

Du hast gerungen und nicht geruht,
nun ist's errungen, das köstliche Gut!

Thou hast striven without rest:
Now 'tis achieved, now thou'rt blest.

PERI

O ewige Freude, mein Werk ist getan,
die Pforte geöffnet zum Himmel hinan,
wie selig, o Wonne, wie selig bin ich!

O joy forever! my task is done—
The gates are pass'd, and Heav'n is won!
Oh! am I not happy? I am, I am!

CHORUS OF BLESSED SPIRITS

Sei uns willkommen! Sei uns gegrüsst!

Be welcome unto Eternity!

PERI

Lebt wohl, ihr Düfte der Erd, ihr verraucht
schnell, wie der Liebenden Seufzer verhaucht!
Vom Tubabaum ist nun mein Schmaus,
er duftet der Ewigkeit Odem aus!
Lebt wohl, ihr Blüten in meinem Kranz,
ihr blühtet so schon und verwelket doch schon;
o was sind Blumen im irdischen Glanz

doch gegen den Lotos vor Allahs Thron,
mit ewgen Blütenästen umstrebt,
wo in jeglichem Blatt eine Seele lebt!

Farewell, ye vanishing flowers, that shone
Passing away like a lover's sigh;—
My feast is now of the Tooba Tree,
Whose scent is the breath of Eternity!
Farewell, ye vanishing flowers, that shone
In my fairy wreath, so bright and brief;—

Oh! what are the brightest that e'er have blown,
To the lote-tree, springing by Allah's throne,
With eternally flowering branches o'ergrown,
Where lives a soul in every leaf?

CHORUS OF BLESSED SPIRITS

Ja, gibt es ein Opfer der Erdenwelt,
ein Geschenk, das teuer der Himmel hält,
die Träne ist's, die du gebracht,
die aus dem Aug des Sünders floss,
die dir den Himmel wieder erschloss.

Yes, if there be on this earthly sphere
A boon, an offering Heav'n holds dear,
It is the bright drop thou hast brought:
The sinner's tear that oped for thee
The gateway to Eternity.

PERI

O ewige Freud, mein Werk ist getan,
die Pforte geöffnet zum Himmel hinan,
wie selig bin ich!

Joy, joy forever! my task is done—
The gates are pass'd, and Heav'n is won!
Oh! am I not happy? I am, I am!

CHORUS OF BLESSED SPIRITS

Du hast gerungen und nicht geruht,
nun hast du's errungen, das köstliche Gut!
Aufgenommen in Edens Garten,
wo liebende Seelen deiner warten,
dich ewge Wonne umfliesst!
Sei uns willkommen, sei uns gegrüsst!

Thou hast striven without rest:
Now 'tis achieved, now thou'rt blest,
Art taken into the Garden of Grace,
That Eden, where loving souls embrace,
Where endless bliss thy lot shall be,
Welcome to Eternity!

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Giuseppe Sinopoli



Conductor Giuseppe Sinopoli, who made his Metropolitan Opera debut conducting the new Franco Zeffirelli production of *Tosca* last March, makes his Boston Symphony Orchestra debut with two programs this fall. Mr. Sinopoli is principal conductor of the Philharmonia Orchestra of London and of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome. Born in Venice in 1946, he began his musical studies at age twelve, continuing them with various distinguished professors while also completing the degree of Doctor of Medicine. In 1972 he was appointed professor of contemporary and electronic music at the Venice Conservatory. He moved to Vienna shortly afterwards to study conducting with Hans Swarowsky, and in 1977 he attracted worldwide attention with his conducting of *Aida* at Venice's Teatro La Fenice. Mr. Sinopoli is a noted composer as well as conductor; the world premiere of his opera *Lou Salome* was given in May 1981 by the Bavarian State Opera in Munich. He has conducted new productions of *Attila* and *Macbeth* at the Vienna State Opera, where he opened the current season with *Aida.* He has conducted *Macbeth* and *Luisa Miller* at the Hamburg State Opera, and *Manon Lescaut* at the Royal Opera, Covent Garden. He made his Bayreuth debut this past summer with a new production of *Tannhäuser.*

Mr. Sinopoli appears as guest conductor with a number of the world's leading orchestras, among them the Berlin Philharmonic, the Chicago Symphony, the Israel Philharmonic, and the New York Philharmonic. His recordings for Deutsche Grammophon include Verdi's *Nabucco* and Puccini's *Manon Lescaut,* and the Schumann Symphony No. 2 with the Vienna Philharmonic. For Philips, Mr. Sinopoli has recorded Verdi's *Macbeth*, an album of Verdi overtures with the Vienna Philharmonic, and *Rigoletto,* which will be released this fall.

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Mari Anne Häggander



After completing her studies at the Gothenburg Opera School in her native Sweden, Mari Anne Häggander became a permanent member of the Royal Opera in Stockholm, where she made her debut as Micaela in *Carmen*. Other roles followed, including Cherubino, Mimi, Fiordiligi, and, most recently, the Countess in *Le nozze di Figaro*. Her first appearance outside Sweden, as Elisabetta in *Don Carlo*, was in 1979 at the Savonlinna Opera Festival. Subsequently, she sang Pamina in *Die Zauberflöte* in Bonn, Tatiana in *Eugene Onegin* in Oslo, and Héro in Berlioz's *Béatrice et Bénédict* at the Buxton Festival. Miss Häggander made her Bayreuth debut in 1981, as Eva in *Die Meistersinger*. She repeated this role in 1982, 1983, and 1984, when the production was recorded for television. In 1982-83 she made her debut with the Hamburg State Opera as Mimi and with the Berlin State Opera and the Munich Festival as Eva; she also sang a new role, Desdemona, in another televised production. Miss Häggander gave her first London recital in April 1984 at Wigmore Hall. In February 1985, she made her North American debut at the Metropolitan Opera, as Eva, and she will return to the Met during the 1987-88 season. Other recent engagements include *Die Meistersinger* in Toronto, *Don Carlo* at Savonlinna, and concert appearances in Leipzig, Berlin, Athens, Brussels, and London. Following her Boston Symphony debut with these performances of *Das Paradies und die Peri*, Miss Häggander will appear in *Così fan tutte* with the Brussels Opera in Paris, Brussels, and at the Vienna Festival.

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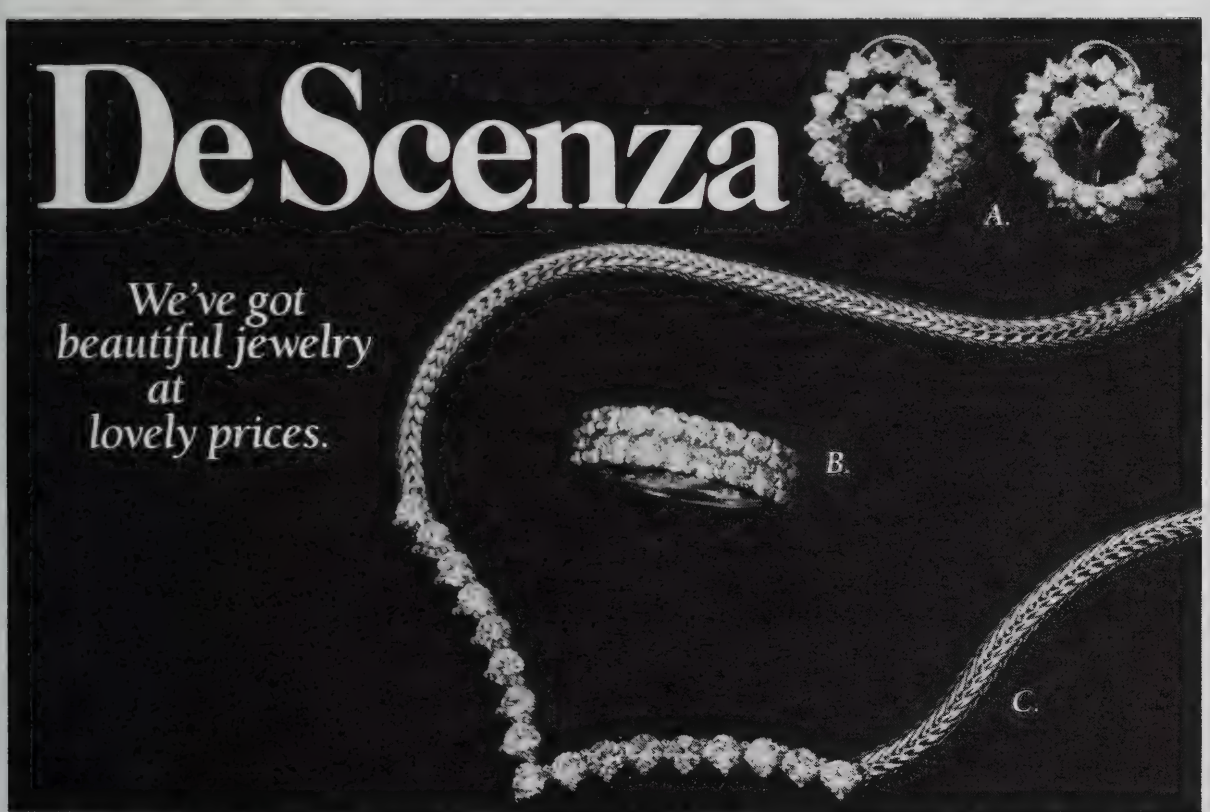
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Marjana Lipovšek



Making her United States debut with these performances, mezzo-soprano Marjana Lipovšek was born in Ljubljana, Yugoslavia. She won acclaim as a member of the Vienna State Opera, where her roles included Annina in *Der Rosenkavalier*, Adelaide in *Arabella*, and the Principessa in *Suor Angelica*. Now a permanent member of the Hamburg State Opera, Ms. Lipovšek continues to make guest appearances with both Vienna Opera and Munich State Opera. Recent concert appearances have included the Vienna Festival and the Salzburg Festival, where she participated in the world premiere of Friedrich Cerha's *Baal*. Her La Scala debut, in 1982, was in the role of Dame Quickly in Verdi's *Falstaff*, under the direction of Lorin Maazel.



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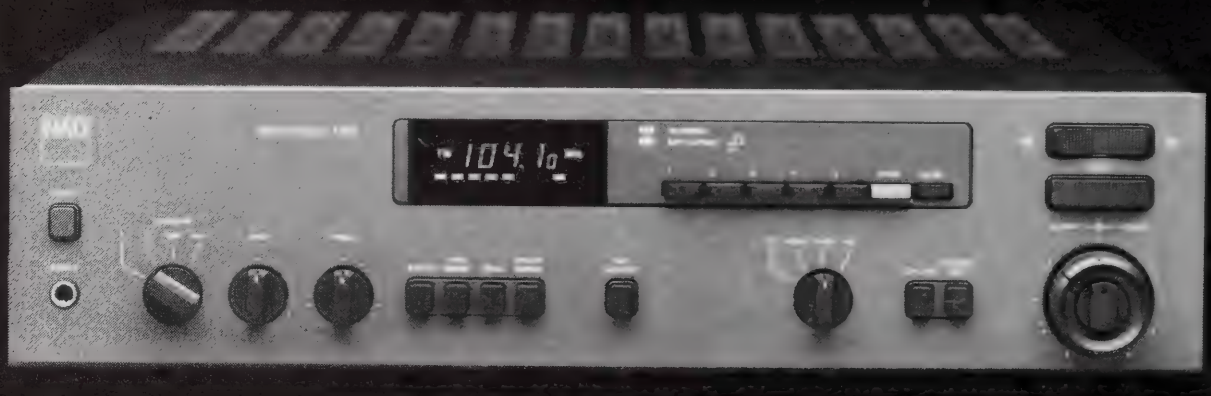
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Vinson Cole



Born in Kansas City, Missouri, tenor Vinson Cole has gained accolades for his performances in opera, with orchestra, and in recital. During 1985-86, Mr. Cole returns to the Salzburg Festival for his third consecutive season, appearing in a new production of Monteverdi's *Il ritorno d'Ulisse in patria*. He sings Tamino in a new production of *The Magic Flute*, Narraboth in a new Paris Opera *Salome*, and, in Nice, Percy in *Anna Bolena* and Nadir in *The Pearl Fishers*. Other engagements include Edgardo in *Lucia di Lammermoor* at the Cologne Opera and orchestral appearances with the Rotterdam Philharmonic, the Berlin Philharmonic, and in Prague. In 1986 he makes his debut at the Metropolitan Opera. Mr. Cole's 1983-84 season brought several important milestones, among them appearances as the Italian tenor in *Der Rosenkavalier* with Herbert von Karajan at the Salzburg Festival, his German orchestral debut with Karajan and the Berlin Philharmonic in the Beethoven Ninth, and his Italian debut under Lorin Maazel in Rome. He made his Paris Opera debut in January 1984 as Belmonte in Mozart's *Die Entführung aus dem Serail*, returning to Paris later in the season as Paolino in *Il matrimonio segreto* and as Des Grieux in a new production of *Manon* with Catherine Malfitano. Following his enormously successful debut at the New York City Opera in 1979 as Rodolfo in *La bohème*, Mr. Cole remained with that company for four seasons in a variety of leading roles. He has also appeared with the opera companies of Boston, Dallas, Seattle, Vancouver, St. Louis, and Santa Fe.

Commanding an unusually large orchestral repertoire, Mr. Cole has appeared with orchestras and conductors such as the Chicago Symphony with Carlo Maria Giulini and James Levine, the Toronto Symphony with Andrew Davis, the Montreal Symphony, the San Francisco Symphony with Edo de Waart, and the Cleveland Orchestra, in repertoire ranging from Mozart's Mass in C and Berlioz's *Damnation of Faust* to Janáček's *Amarus* and Kodály's *Psalmus Hungaricus*. Mr. Cole made his Boston Symphony debut in August 1982 at Tanglewood when he appeared as Jaquino under Seiji Ozawa's direction in a staged production of Beethoven's *Fidelio*; he appeared with the orchestra most recently in March 1985 under the direction of Kurt Masur, in Handel's *Ode for St. Cecilia's Day*.

Mr. Cole received his early musical training at the University of Missouri and was awarded a full scholarship to the Philadelphia Musical Academy, continuing his studies at the Curtis Institute with Margaret Harshaw, who remains his vocal mentor today. In 1976 he won the National Award in Chicago's WGN "Auditions of the Air," and in 1977 he won first prize in the Metropolitan Opera National Auditions. He was invited to sing at a White House state dinner in 1977 and appeared there again in 1981.

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Walton Grönroos



Born on the Finnish island of Aaland, baritone Walton Grönroos originally studied organ, completing his training at the Sibelius Academy. After deciding on a vocal career instead, he studied both in Finland and in Vienna. Mr. Grönroos has won acclaim throughout Europe for his interpretation of Lieder and oratorio roles. He has appeared in Helsinki, London, Amsterdam, Vienna, Stockholm, Jerusalem, Moscow, Paris, Madrid, and Berlin, under the direction of such conductors as von Karajan, Rozhdestvensky, Barenboim, Leinsdorf, Böhm, Bertini, and López-Cobos. His operatic debut, as Count di Luna in *Il trovatore*, was with the National Opera of Helsinki. Engaged by the Deutsche Oper of Berlin in 1975, Mr. Grönroos has appeared there in such roles as Almaviva in *Le nozze di Figaro*, Posa in *Don Carlo*, Wolfram in *Tannhäuser*, Morone in *Palestrina*, and the title role in *Eugene Onegin*. Recent engagements have included *Eugene Onegin* in Paris under Rostropovich, a concert appearance with the Berlin Philharmonic under Maazel, and a performance of *Des Knaben Wunderhorn* with the Chicago Symphony. These are his first appearances with the Boston Symphony.

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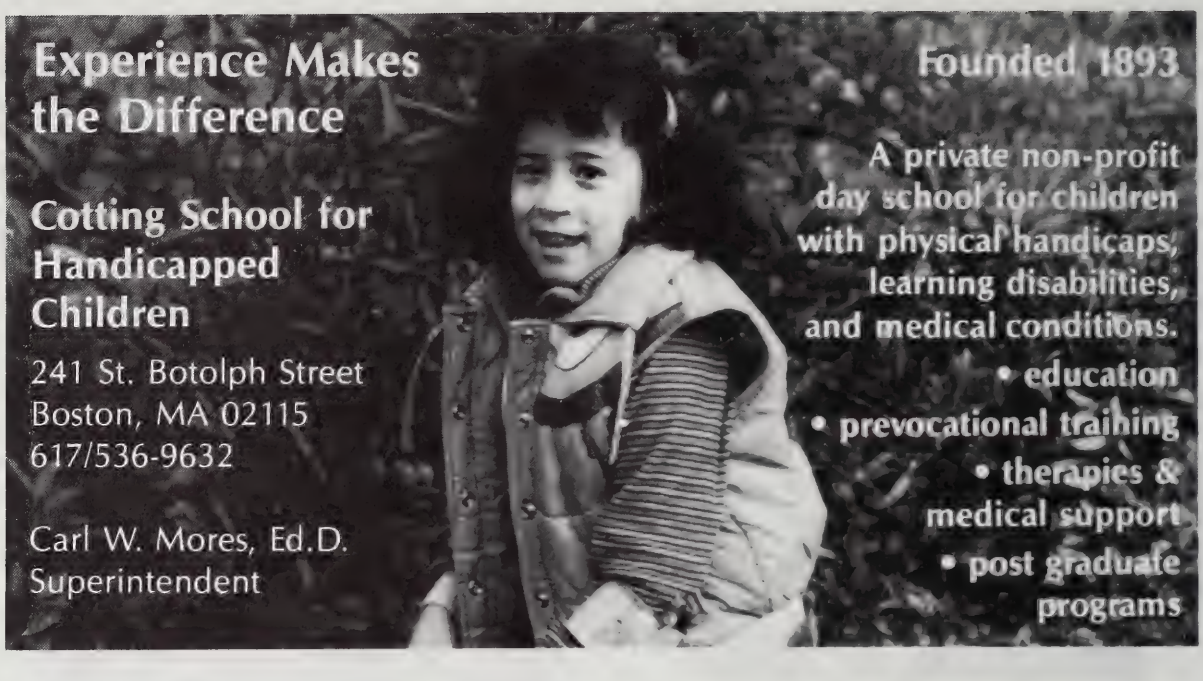
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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Tanglewood Music Center and Boston University, and now in its sixteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, and Klaus Tennstedt. In April 1984, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, ranging in musical content from Baroque to contemporary. In the spring of 1977, Mr. Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill on Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra on Telarc, and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade on CBS.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

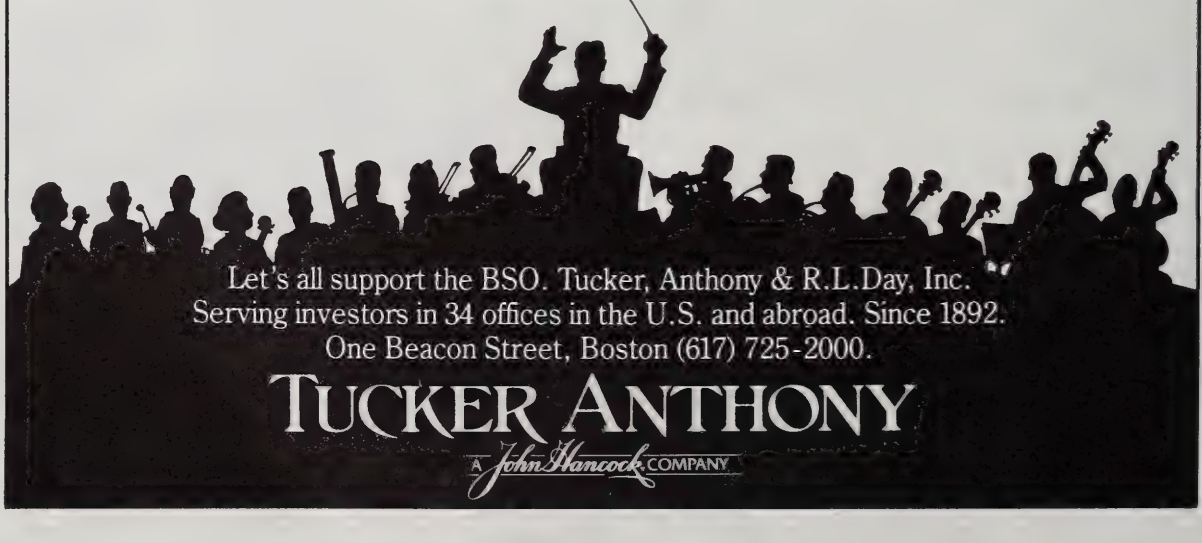
In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale. Since its inception nine years ago, the John Oliver Chorale has built an impressive repertoire ranging from masterpieces by Bach, Beethoven, Mozart, and Stravinsky to less frequently performed works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. The Chorale has recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records and Donald Martino's *Seven Pious Pieces* for New World Records.

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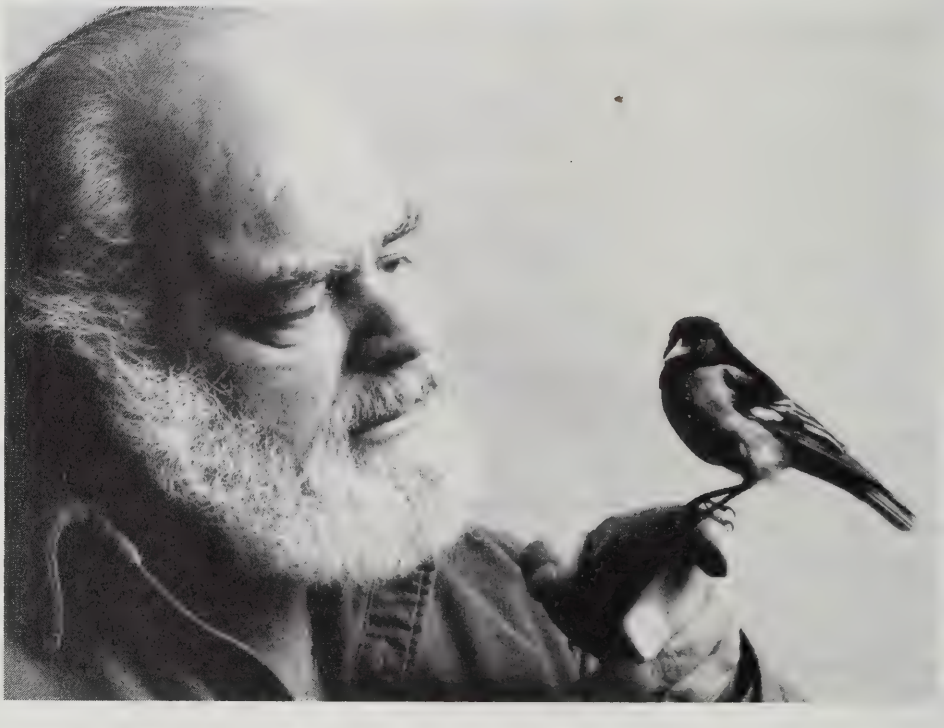
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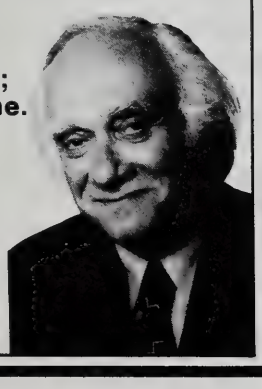
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Saturday 'A'—9 November, 8-9:30
Tuesday 'B'—12 November, 8-9:30
BERNARD HAITINK conducting

Mahler	Symphony No. 7

Wednesday, 13 November at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday '10'—14 November, 8-10:05
Friday 'B'—15 November, 2-4:05
Saturday 'B'—16 November, 8-10:05
BERNARD HAITINK conducting

Mozart	Piano Concerto No. 22 in E-flat, K.482

ALICIA DE LARROCHA

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Tuesday 'C'—19 November, 8-9:50
JAHJA LING conducting

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Schubert	Symphony No. 5
Dvořák	Symphony No. 8

Tuesday 'B'—26 November, 8-9:55
SEIJI OZAWA conducting

Prokofiev	Excerpts from *Romeo and Juliet*
Brahms	Symphony No. 1

Thursday '10'—Wednesday, 27 November, 8-9:50
Friday 'A'—29 November, 2-3:50
Saturday 'B'—30 November, 8-9:50
SEIJI OZAWA conducting

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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

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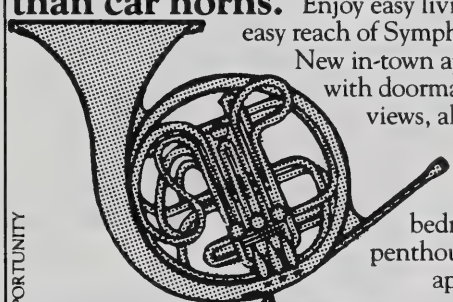
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SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Cabot-Cahners and Hatch rooms, and in the main lobby on Massachusetts Avenue.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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BSO

Rostropovich Joins Ozawa for BSO Pension Fund Concert, Sunday, 1 December

Mstislav Rostropovich joins Seiji Ozawa and the BSO on Sunday, 1 December at 3 p.m. in a special, non-subscription concert to benefit the orchestra's Pension Fund. Making his only Boston appearance this season, Rostropovich is the featured soloist in Tchaikovsky's Variations on a Rococo Theme and Dvořák's Cello Concerto. The program also includes Beethoven's *Egmont* Overture. Tickets priced from $8 to $30 are available at the Symphony Hall Box Office.

BSO Members in Concert

Ronald Knudsen leads the Newton Symphony Orchestra in the first concert of its 20th Anniversary Season on Sunday, 10 November at 8 p.m. at Aquinas Junior College in Newton. The opening piece will be led by former Newton Symphony conductor and BSO violinist Michel Sasson. Ronald Knudsen will complete the program with the Mendelssohn *Reformation* Symphony and the Schumann Piano Concerto featuring soloist Russell Sherman. Subscriptions for the orchestra's four-concert season are still available at $30; single tickets are $8. For further information, call 965-2555.

Ronald Feldman conducts the Mystic Valley Orchestra in Mozart's Symphony No. 36 (Linz), Elgar's E minor Serenade for strings, and the Berg Violin Concerto with BSO violinist Joel Smirnoff as soloist on Saturday, 16 November at 8 p.m. at Cary Hall in Lexington and on Sunday, 17 November at 8 p.m. at Dwight Auditorium at Framingham State College. Tickets are $6 and $4 in Lexington, $8 and $5 in Framingham. The Mystic Valley Orchestra offers several series of subscription concerts in Cambridge, Lexington, and Framingham. For further information, call 924-4939 after 12 noon.

Max Hobart opens the 1985-86 Civic Symphony Orchestra season on Sunday, 24 November at 3 p.m. at Jordan Hall. The program includes music of John Knowles Paine and Edward MacDowell, Aaron Copland's *El Salón México*, and the Dvořák Cello Concerto with soloist Ronald Thomas. Single tickets will be available at $10 and $7; full-season subscriptions are still offered at this time as well. For further information, please call 326-8483.

Friday Luncheon Series

Subscribers to the Friday series may enjoy luncheon and an informative talk by attending the popular Friday Luncheons. The Boston Symphony Association of Volunteers continues its sponsorship of these events by combining the former "Stage Door Lectures" and "Behind the Scenes Luncheons" into one series. Attend any combination of four for $45, or a single luncheon for $12. Upcoming programs feature BSO Publications Coordinator Marc Mandel speaking on "The Listening Connection" (13 December), Principal Librarian Marshall Burlingame on "The Notes Behind the Sound" (3 January), and Luise Vosgerchian, Walter W. Naumberg Professor of Music at Harvard University, on "Variations in Phraseology from *Bel Canto* to *Parlando*" (31 January). For reservations and a brochure, please call the Volunteer Office at 266-1492, ext. 177.

New Price for the Boston Symphony Cookbook

Since its introduction two years ago, "The Boston Symphony Cookbook" has been pleasing the palates of thousands of food-loving music lovers. Featuring 500 recipes contributed by classical music aficionados and musicians the world over, the cookbook is now available for the new price of $12 at the Symphony Shop, or for $14 by mail ($12 plus $2 postage and handling). For mail orders, please send your check, payable to "Boston Symphony Orchestra," to the Volunteer Office, Symphony Hall, Boston, MA 02115.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

bravo!

Baton poised,
the expectant hush . . .
a rising crescendo signals
the renewal of a proud and
cherished tradition.
We salute Mr. Seiji Ozawa
and the Members of the
Boston Symphony Orchestra
with our best wishes for a
triumphant one hundred
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BSO Guests on WBGH-FM-89.7

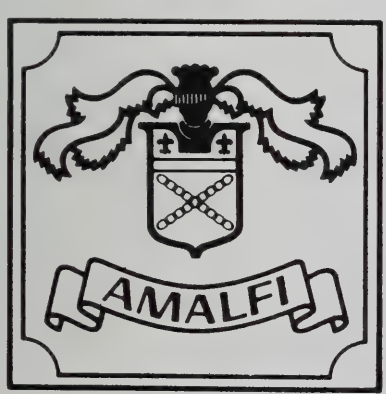
The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be BSO clarinetist Peter Hadcock (15 and 16 November), BSO bass trombonist Douglas Yeo (29 and 30 November), and Tanglewood Festival Chorus conductor John Oliver (13 and 14 December). In addition, guest conductor Bernard Haitink is Robert J. Lurtsema's guest on *Morning Pro Musica*, Monday, 11 November at 11.

Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the coming months will take place at 6 p.m. on 14, 16, and 26 November; 3 December; 11, 14, 16, 18, and 28 January. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

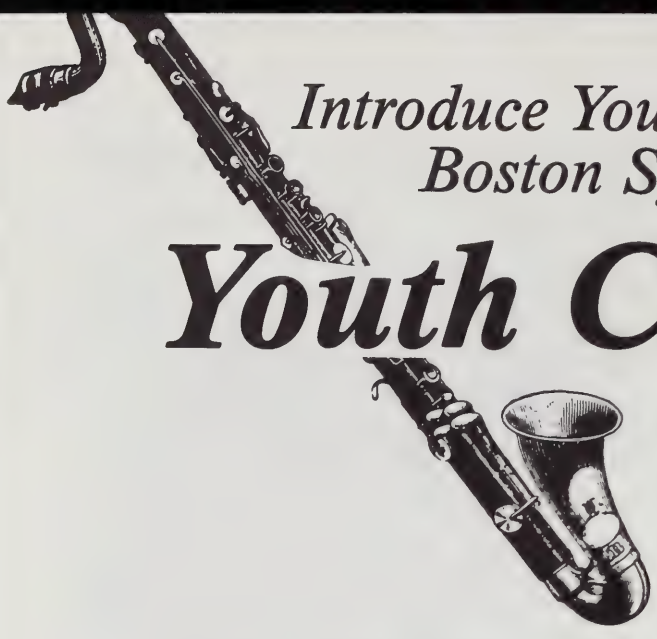
Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.





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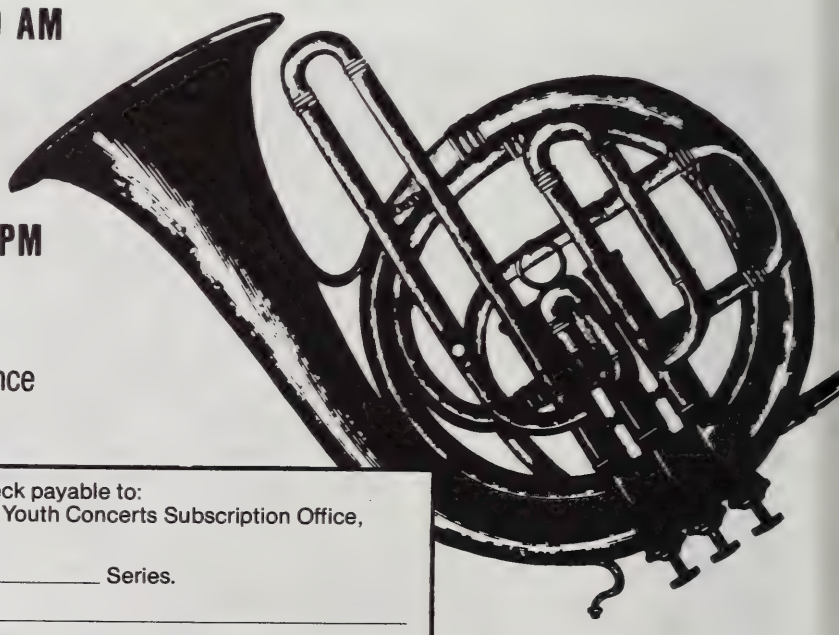
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Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

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Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

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Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

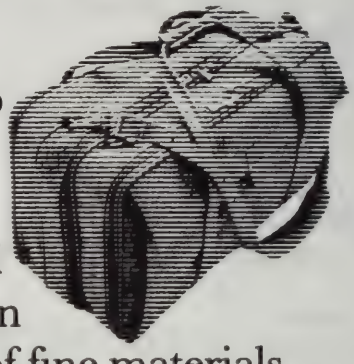
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Ann Hobson Pilot
Willona Henderson Sinclair chair

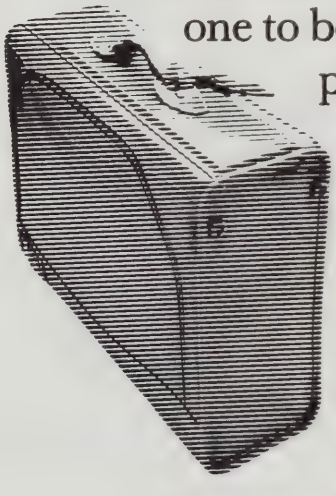
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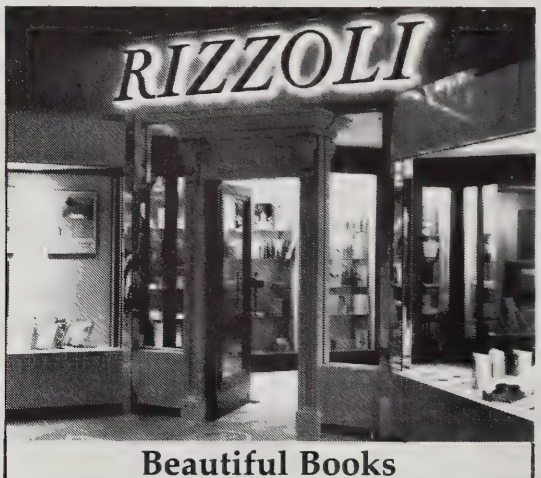


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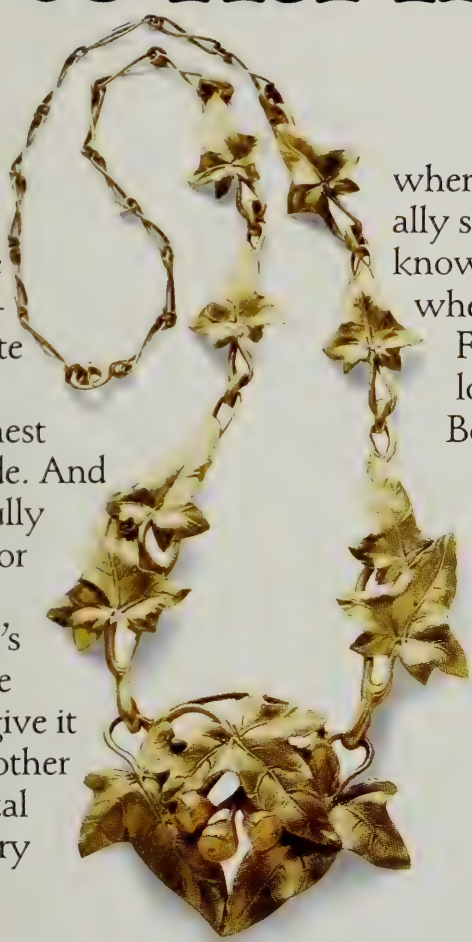


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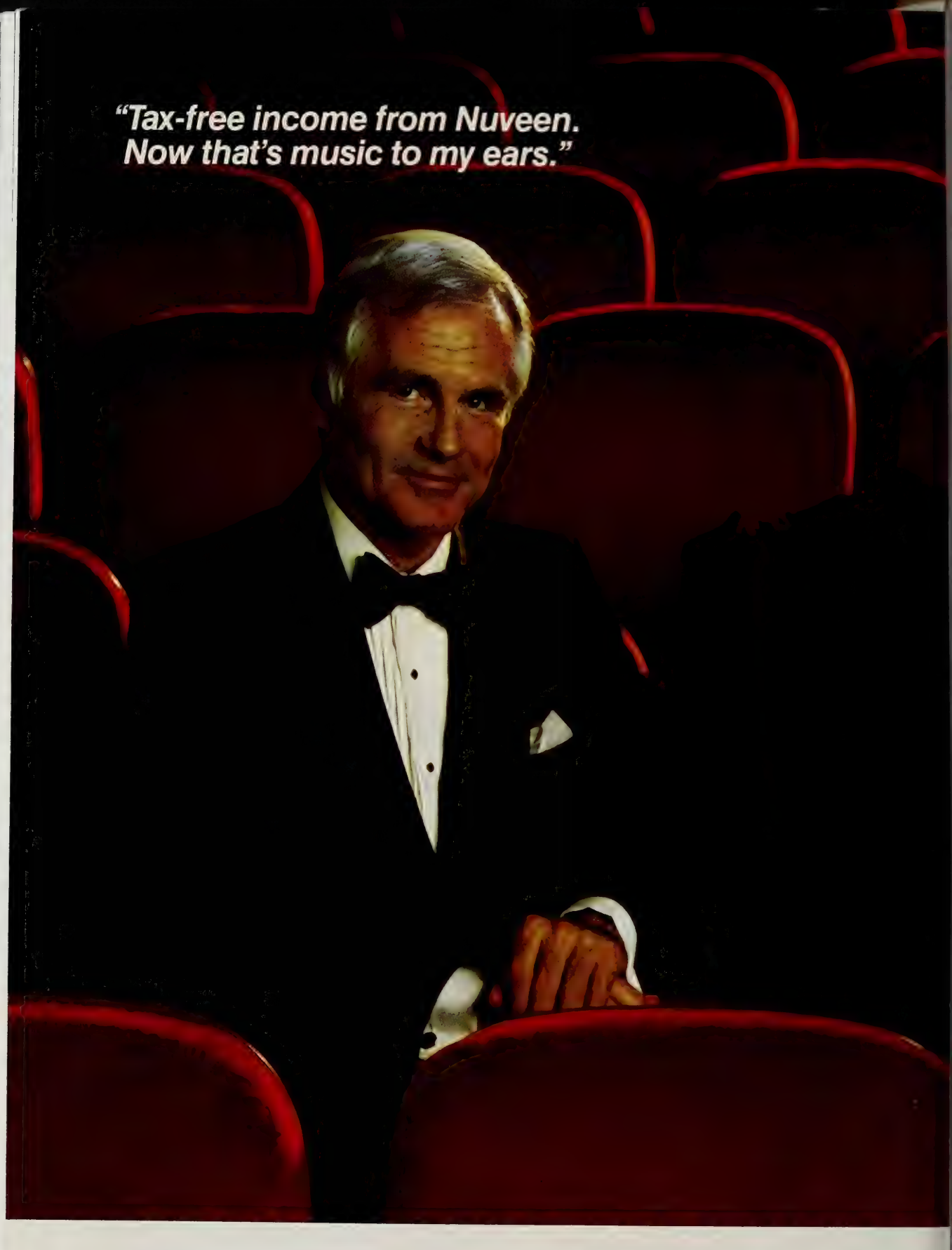
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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Schattenhaft. Fliessend, aber nicht schnell
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Nachtmusik. Andante amoroso
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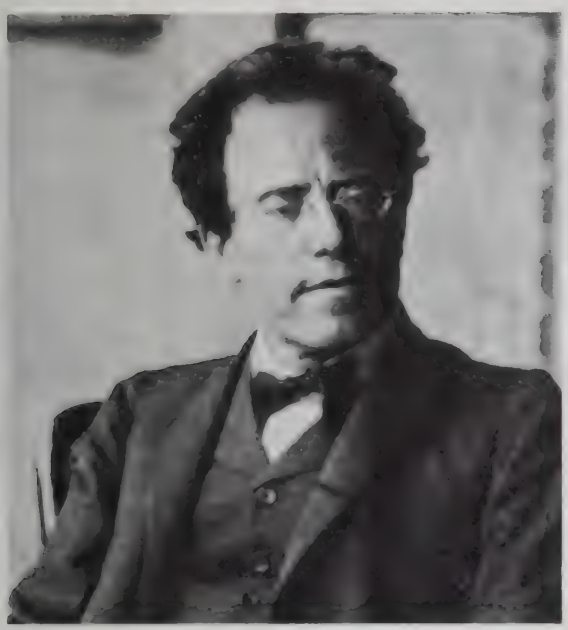
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Gustav Mahler
Symphony No. 7



Gustav Mahler was born at Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He composed the second and fourth movements of what became his Seventh Symphony during the summer of 1904 and added the remaining three movements the following summer. Mahler himself conducted the first performance of the work on 19 September 1908 in Prague. Frederick Stock led the Chicago Symphony in the first American performance on 15 April 1921. The Boston Symphony Orchestra first played the Seventh under Serge Koussevitzky on 15 October 1948. The only other performances since then were given by William Steinberg in 1970 and 1971 (including performances on tour to London, Paris, and Vienna in 1971) and Seiji Ozawa in April 1980. The symphony is scored for two piccolos, four flutes (the third doubling as second piccolo), three oboes, English horn, E-flat clarinet, three clarinets, bass clarinet, three bassoons, contrabassoon, tenor horn in B-flat, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, triangle, glockenspiel, (ambourine, cow bells, tubular bells, mandolin, guitar, two harps, and strings.

No composer ever found the medium of song so powerful a generating force for his symphonies as did Mahler. Even his purely instrumental works are imbued with the spirit of his song compositions, and analysts have grouped them into categories according to their varying connections with his song output. It was after completing his First Symphony (composed 1884-87) that Mahler discovered and began to exploit the folk-oriented poems of *Des Knaben Wunderhorn.* From that point to the turn of the century, all of his work was infused with the influence of the *Wunderhorn* poems, either because he set the texts as songs and incorporated them into the Second, Third, and Fourth symphonies, or because he adapted song settings into symphonic form ("St. Anthony of Padua's Sermon to the Fishes" was composed as a song and simultaneously expanded in purely instrumental form as a movement of the Second Symphony). Thus all three of the symphonies composed at that time are referred to as the *Wunderhorn* symphonies.

But in 1901 Mahler began to set the poetry of Friedrich Rückert. The songs that came out of this new interest were less "folkish," more internalized; they are characterized by an almost chamber-music delicacy of orchestration, a feature that was to be more and more apparent in Mahler's symphonies, however large the orchestral forces grew. To Rückert's texts Mahler composed his greatest song cycle, *Kindertotenlieder* (*Songs on the Death of Children*), and a set of unrelated songs including one of his most typical and best-known, "*Ich bin der Welt abhanden gekommen.*" The "Rückert symphonies"—the Fifth, Sixth, and Seventh—are grouped together partly because of expressive connections with the Rückert songs, partly because they form a purely orchestral trilogy nestled between symphonies that require vocal forces for their execution, and partly because of internal connections that make them as a group more similar than different.

All three of these purely orchestral symphonies lack any explicit program, but Mahler no doubt still felt the same way as he had in 1896, when he wrote to Max

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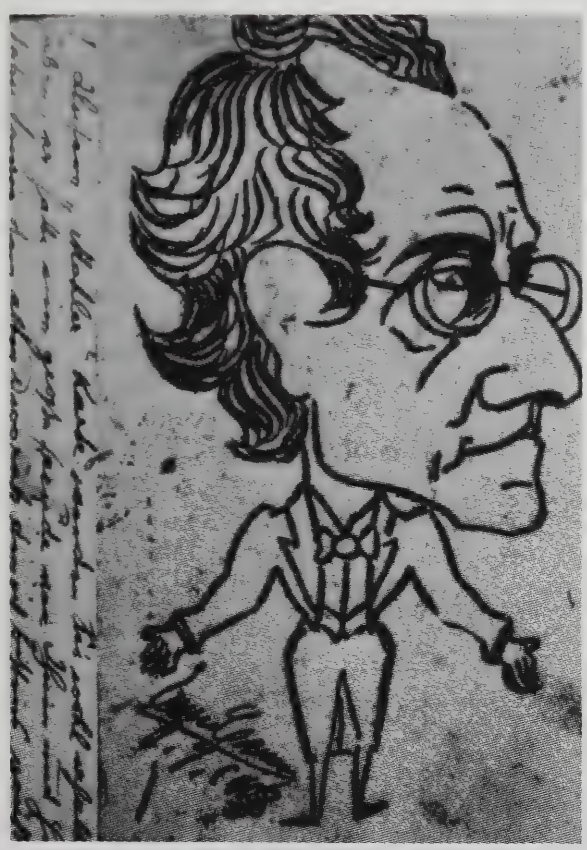
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Marschalk concerning his First Symphony, which had once had a sort of literary program that Mahler later suppressed:

> I worked out the title and these explanatory notes retrospectively. My reason for omitting them this time was not only that I thought them inadequate—in fact, not even accurate or relevant—but that I have experienced the way the audiences have been set on the wrong track by them. Believe me, even Beethoven's symphonies have their inner programs, and closer acquaintance with such a work brings understanding of the development of feeling appropriate to the ideas. It will eventually be the same with my works.

As far as Mahler's Fifth, Sixth, and Seventh symphonies were concerned, "closer acquaintance" was for a long time difficult to achieve, since they were performed rarely or only in excerpts (such as the famous Adagietto of the Fifth). But the availability of recordings—and no composer has benefited so much as Mahler from the arrival of long-playing records—allows anyone to develop the kind of familiarity Mahler felt was necessary to appreciate the "inner program."

During the years of the "Rückert symphonies," Mahler spent the winter months in the post of General Music Director of the Vienna Opera, supervising one of the most brilliant periods in the history of that institution. Of necessity he was a "summer composer," since details of administration and performance took up his attention in the winter (and he characteristically threw himself into each project with full energy). So during the summers he and his family went to a vacation home in Maiernigg on Lake Wörth in Carinthia; here he completed the Fourth and began the Fifth symphonies before his marriage and later finished the Fifth through Eighth symphonies, all with remarkable speed. (That region of Austria must be overflowing with music; it is the same lake where Brahms had summered when he wrote his Second Symphony, Violin Concerto, and G major violin sonata.)



A caricature of Mahler by Enrico Caruso

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These years of rapid and confident composition corresponded to the earliest and happiest years of Mahler's marriage to Alma Maria Schindler, a period that also saw the births of their two daughters, to whom Mahler was intensely devoted. Apparently Alma's influence and support and the joys of family life were a strong impetus to creation. This is especially obvious if we compare Mahler's output from his marriage in 1902 to 1907—four huge symphonies—with the entire twenty years preceding—four symphonies, a cantata, and songs. Clearly he was feeling his abilities in the most positive sense during these years, and he composed with remarkable fluency. And, despite the quite unflattering picture that Alma painted of Mahler in her memoir of their life together (written, of course, after his death, when he could not object), Mahler was not the neurotic psychological cripple filled with death-yearnings that is often portrayed. In fact, until very recently, most biographers have emphasized the undoubted oddities and quirks and ambivalent elements of his character, colored by Alma's recollections, and overlooked the energy and vitality that he displayed as well.

Mahler's regimen in Maiernigg was vigorous. It began with a dive into the lake and an underwater swim as long as he could hold his breath; it continued later in the day with a hike—always taken at a bold clip—and mountain climbing. All this activity, it seems, was put to the service of generating and working out musical ideas. He had already completed the Fourth Symphony there in 1900 and began the Fifth along with some Rückert settings in 1901, the summer before he met Alma. By the following summer he was married to her, and she was expecting the birth of their first child (the wedding had been hastened a bit by her pregnancy). During that summer he finished the Fifth Symphony, which Michael Kennedy has aptly characterized as Mahler's "*Eroica*," passing from tragedy to triumph. During the summers

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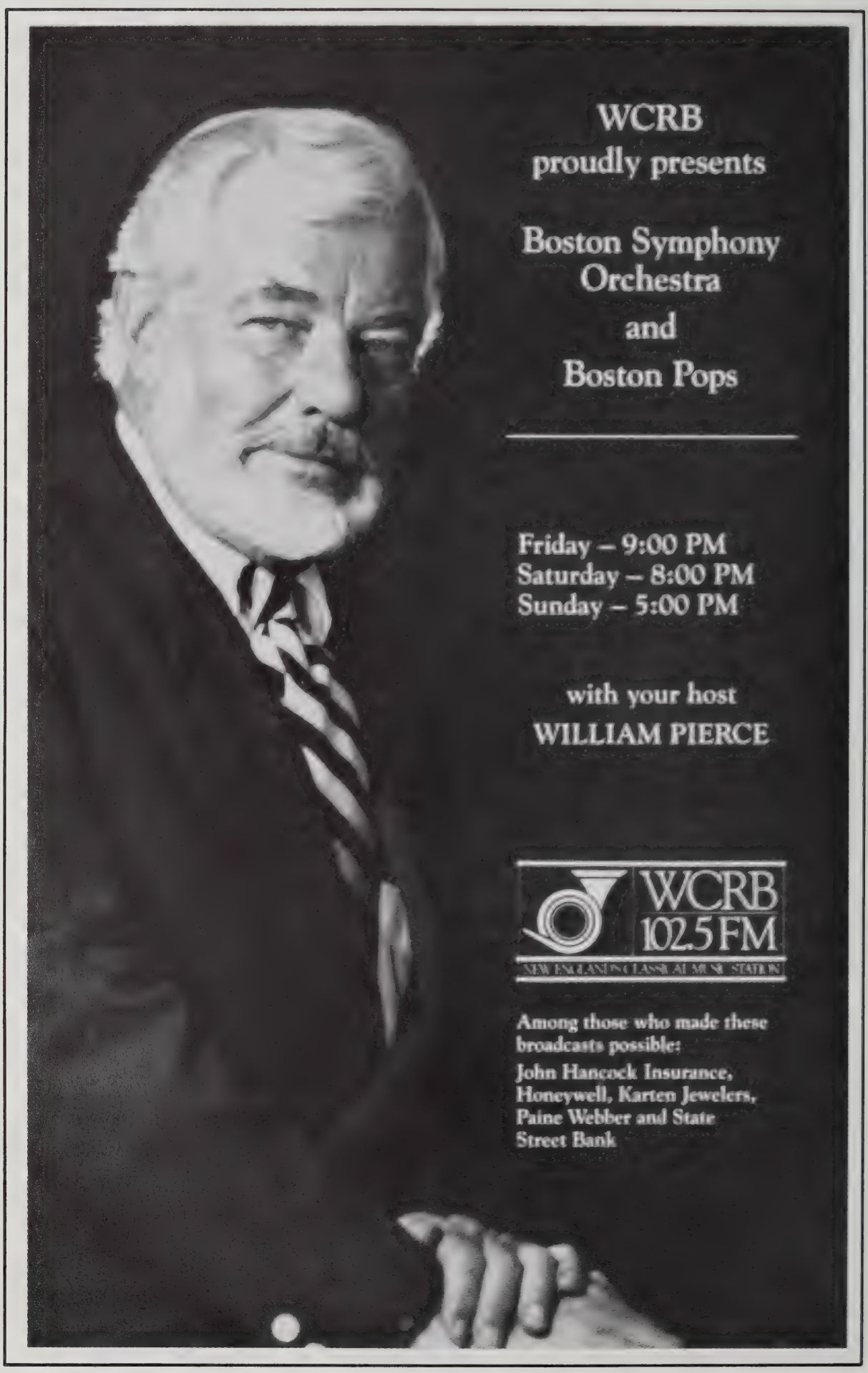
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of 1903 and 1904 he wrote the Sixth Symphony, starting in on the Seventh in the latter year. He finished the Seventh in 1905 and composed most of the Eighth in 1906.

It was during the summer of 1907 that the apparently steady upward course of his career came grinding to a halt. He had already handed in his resignation to the Vienna Opera, though no successor was found until late in the summer. But his elder daughter Maria died on 5 July, a devastating blow to the composer, who adored her almost to distraction. Alma's mother, who had come out of Vienna to help in this crisis, herself suffered a heart attack, and the strain affected Alma's heart too. When Mahler jokingly suggested to the doctor that perhaps his heart ought also to be examined, he learned for the first time of a heart lesion, subsequently confirmed by two Viennese specialists. From now on his active life was severely restricted; the pastimes he most enjoyed were to be omitted entirely or drastically cut down. Thoughts of death that had been purely philosophical or mystical now became impending reality. His music, too, responded to the change. Mahler's last three compositions—*Das Lied von der Erde* and the Ninth and unfinished Tenth symphonies—all express in various ways and with ineffable delicacy his sense of the fragility of life and the sorrow of leavetaking.

But the Rückert symphonies predate the crisis, and although some of them deal with tragic themes, the overall character of the three is affirmative. This is especially true of the Fifth and Seventh, the pillars surrounding the "*Tragic*" Symphony, as Mahler called the Sixth for a time. The two gigantic flanking works show a number of similarities. Both begin in a minor key a semitone below the concluding key (which in both cases is in the major mode). In both, the overall structure consists of five movements grouped into a subdivision of three units (though the groupings are differently accomplished). When one adds to this the fact that the opening theme of the Seventh bears a striking resemblance to that of the Sixth, it is easy to see why

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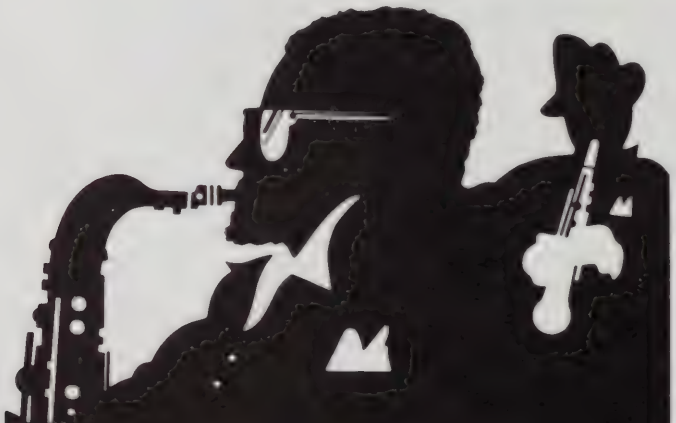
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the Seventh has been branded as "repetitive." But the sequence of moods is very different, and the diverse character of the different movements yields all in all an effect quite different from that of either of the earlier works. And the fact that Mahler confessed to having written the second and fourth movements a full year before the rest has allowed easy potshots from those who wish to claim that the piece lacks unity. But it is the end product that determines whether it is unified, not the circumstances of its composition.

During the summer of 1904 Mahler wrote the two movements headed "*Nachtmusik.*" This was not a reference to Mozart's "little" night music; they reflect Mahler's interest in the moods, whims, and fancies of the night—especially in the form the symphony finally attained, with an oddly dark and mysterious scherzo between the two nocturnes. This emphasis on things nocturnal has caused the symphony to be nicknamed "*The Song of the Night,*" but the name is neither authentic nor appropriate, since it does not in any way fit the two large outer movements.

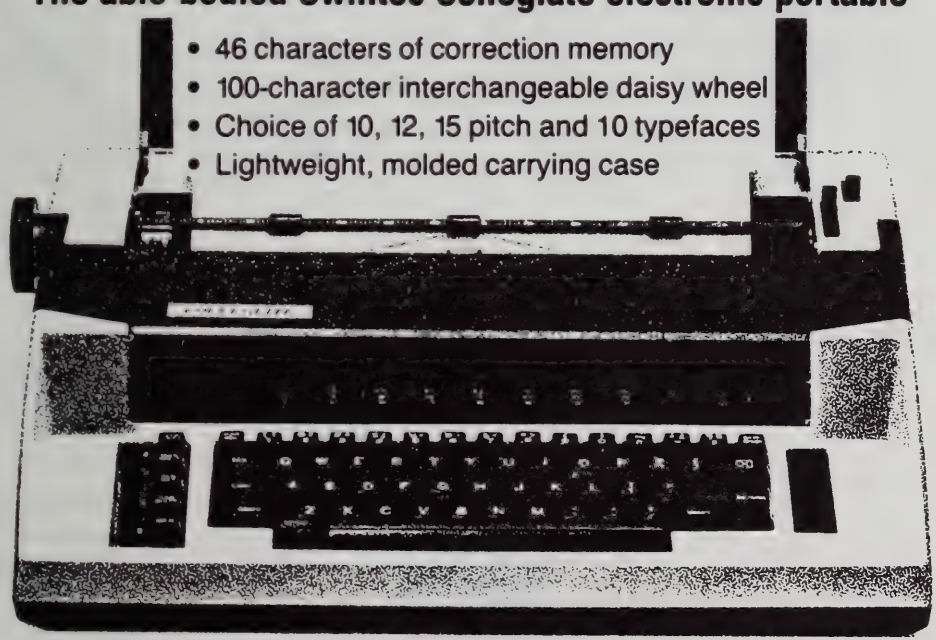
After he had finished the second and fourth movements, Mahler had great difficulty in deciding how to fit them into a symphony. It was basically a problem of finding a way into the work, a way of beginning the other movements (and even of determining their basic mood), and of fitting the whole together. The problem lingered unsolved during the winter season of 1904-05. When the solution came to him during his vacation at Maiernigg, it was unexpected but welcome, as he recalled in a letter to Alma written in 1910, five years after he saw the way out of his difficulty:

> In art as in life I am at the mercy of spontaneity. If I had to compose, not a note would come . . . I made up my mind to finish the Seventh, both Andantes of which were then on my table. I plagued myself for two weeks

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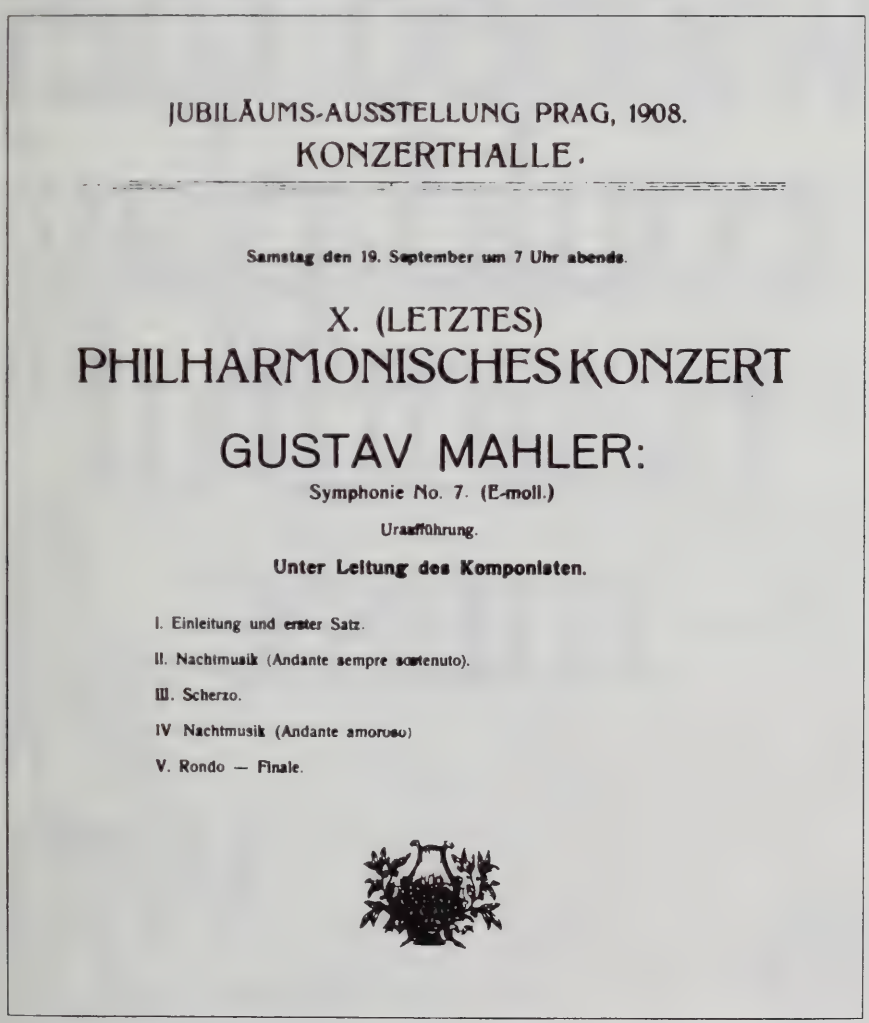
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> until I sank into gloom . . . then I tore off to the Dolomites. There I was led the same dance, and at last gave it up and returned home . . . I got into the boat to be rowed across. At the first stroke of the oars the theme (or rather the rhythm and character) of the introduction to the first movement came into my head—and in four weeks, the first, third and fifth movements were done.

Once the impasse had been breached, the music came virtually in a flood, music of vigorous and assertive character, in the first and last movements, to provide the balancing "day" for the "night" of the three middle movements.

The symphony had to wait three years for its premiere, and Mahler's life had changed dramatically since he had written this music. The positive and vigorous man had been battered by death in the family and his own ill health. He had composed nothing during the fateful summer of 1907 and spent that of 1908 feeling ever more strongly the intimations of his own mortality. On the most casual stroll it was necessary to stop and check his pulse. As Alma recalled that summer, "Every excursion, every attempt at distraction was a failure." In September he journeyed to Prague to conduct the premiere. Although a number of Mahler devotees followed him there for the event (among them Arnold Schoenberg, Alban Berg, Otto Klemperer, Ossip Gabrilovitch, and Artur Bodanzky), Mahler himself was uncertain about the piece and nervously kept revising the orchestration up to and beyond the



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Samstag den 19. September um 7 Uhr abends.

X. (LETZTES)

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GUSTAV MAHLER:

Symphonie No. 7. (E-moll.)

Uraufführung.

Unter Leitung des Komponisten.

I. Einleitung und erster Satz.

II. Nachtmusik (Andante sempre sostenuto).

III. Scherzo.

IV Nachtmusik (Andante amoroso)

V. Rondo — Finale.

The German-language program from the first performance of Mahler's Seventh Symphony, which took place in Prague under the composer's direction on 19 September 1908

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performance. All in all, the piece enjoyed no more than a *succès d'estime* with the public. Perhaps Mahler, as conductor, could no longer join in the sense of affirmation that the symphony as a whole produces. His mood at the time is aptly characterized by his philosophical reaction to an indignant trumpeter's query (which he reported in a letter to Alma):

> One of the trumpeters asked Bodanzky in despair: 'I'd just like to know what's beautiful about blowing away at a trumpet stopped up to high C-sharp.' This made me think deeply about the lot of man, who also cannot understand why he must endure being 'stopped' to the piercing agony of his own existence, cannot see what it's for, and how his screech is to be attuned to the great harmony of the universal symphony of all creation.

Though the public at large may have been cool to the new symphony, at least one composer expressed himself directly to Mahler in terms of warmest praise. Arnold Schoenberg wrote to him before the year was out that he had especially admired the Seventh Symphony (and the Third before it) for a sense of balance and artistic harmony, and an avoidance of artificially whipped-up excitement (which he had sometimes felt elsewhere in Mahler's work). Schoenberg concluded with words that might seem incredible: "I have regarded you as a classic. But a classic which is still a *model* for me." Few observers of the time saw in these gigantic and complex symphonic structures an organization and control that might make them worthy of being called "classic"!

As with most of Mahler's symphonies, the composer draws his ideas from a wide range of sources and creates with them a cosmos. Marches, fanfares, waltzes, Ländler—these and more are taken up into Mahler's musical stew, to be trans-

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formed and recast through counterpoint and orchestral color into new patterns and relationships. The first movement is built up largely on march figures—fanfares and dotted rhythms. The slow introduction, on a B minor triad with added sixth, is a soft rhythmic tattoo in woodwinds and strings, over which a solo tenor horn introduces a wide-ranging theme with the same sharply dotted rhythm; the energy builds gradually to the E minor allegro of the principal theme. The falling fourth of this first allegro theme, played on horns and cellos, reappears in progressive intensifications, finally becoming entire chords built up of fourths, a striking new means of harmonic construction. (This may be, in part, what recommended the movement to Schoenberg, who had used similar kinds of chords in his Chamber Symphony, Opus 9, composed after Mahler had finished his Seventh, but before it was performed.) The C major second theme (marked to be played "with great dash") is an expressive, sugar-sweet Viennese tune (though not in waltz time) with passing chromatic harmonies and pauses on climactic high notes. The sprawling sonata structure is built on these few ideas and their derivatives.

The second, third, and fourth movements form a trilogy of nocturnal pieces, with varying night moods, the first and last of the three specifically called "night music" by the composer. *Night Music I* is about major and minor keys (simultaneously sometimes), moonlit elegance, hints of a fandango rhythm. The scherzo is skittery and uncanny, an ironic counterpoise to the other two movements. *Night Music II* is an amorous serenade—this is clear from the plucked string sounds of mandolin, guitar, and harp. At the outset the solo violin sings a languishing lover's refrain that punctuates the proceedings.

For the rondo-finale, Mahler composed an energetic C major movement that might bear, as a whole, the marking given to the timpani at the opening: "with bravura." It



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is openhearted and jolly, with some apparent touches of parody. The purposeful theme marching up the scale in horns and strings against lively sixteenth-note figurations in the woodwinds could well be Wagner's mastersingers (who march to the same drummer in the same key). A huge long-held C major climax is cancelled by an overlapping A-flat chord in the woodwinds, which leads to a new tune in A-flat. Some commentators have pointed out that it begins with the same contour as Lehár's famous *Merry Widow* waltz (though not in 3/4) and conclude that Mahler is parodying the popular operetta, which was produced in 1905. But they overlook the fact that Mahler finished this movement during the summer, whereas Lehár's rich and charming widow did not begin winning hearts in Vienna and throughout the world until the following December. In a sense, this entire last movement is a reversion to the style of the *Wunderhorn* symphonies; it is lighter in mood than the rest of the piece until the very end, when the allegro theme from the opening movement returns with repetitions in a kaleidoscopic series of keys, a powerful affirmation still hinting at questions that remain.

—Steven Ledbetter

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More . . .

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Still going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Two of the largest Mahler projects are still torsos, though one at last is announced for completion. Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study and will probably, when completed with a second volume, be the standard reference for the facts of Mahler's life. Donald Mitchell's perceptive and detailed study of the music runs so far to two volumes: *Gustav Mahler: The Early Years* and *Gustav Mahler: The Wunderhorn Years* (U. of California, the latter available in paperback). These volumes are informed by a strong musical intelligence, and word that the conclusion is to be published this fall is welcome indeed. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (U. of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus, and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. There are several very good recordings of the Mahler Seventh currently available, including Bernard Haitink's with the Amsterdam Concertgebouw (Philips). Also of considerable interest are the recordings by Klaus Tennstedt with the London Philharmonic (Angel), James Levine with the Chicago Symphony (RCA), Georg Solti with the Chicago Symphony (London), Claudio Abbado with the Chicago Symphony (DG), and one of the first Mahler Sevenths to be recorded, but still very much holding its own, Leonard Bernstein's with the New York Philharmonic (CBS, in a four-record set with the Symphony No. 8, the *Symphony of a Thousand*).

—S.L.

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Bernard Haitink



Bernard Haitink returns to conduct the Boston Symphony Orchestra this season for the first time since his only previous appearances here as a guest conductor in 1971 and 1973. Permanant conductor and artistic director of the Concertgebouw Orchestra of Amsterdam, and music director of the Glyndebourne Festival Opera, Mr. Haitink has long been recognized as one of the world's foremost orchestral and operatic conductors. He becomes music director of the Royal Opera, Covent Garden, in September 1987. Mr. Haitink tours regularly throughout the world with the Amsterdam Concertgebouw, which he led on a North American tour this fall. He is a guest conductor with such major international orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the Bayerischer Rundfunk of Munich, the Orchestre de Paris, the Philharmonia, and the London Philharmonic, of which he was principal conductor for twelve years. Since his debut with *The Abduction from the Seraglio* in 1972, Mr. Haitink has conducted many productions at Glyndebourne, in repertoire ranging from *The Magic Flute* to *The Rake's Progress*. He made his Royal Opera House debut in 1977 with *Don Giovanni* and has since conducted such works as *Peter Grimes* and *Don Carlos* there.

Bernard Haitink's many recordings include complete cycles of the Bruckner and Mahler symphonies with the Concertgebouw Orchestra and Beethoven's complete symphonies and (with Alfred Brendel) piano concertos with the London Philharmonic. His recordings with the London Symphony Orchestra include music by Shostakovich, Stravinsky, Liszt, Elgar, Holst, and Rimsky-Korsakov. Opera recordings include *The Magic Flute*, *Tannhäuser*, *Don Giovanni*, and Strauss's *Daphne*. Recent releases include Mahler's Fourth Symphony with soprano Roberta Alexander; Mr. Haitink is scheduled to record the complete concertos of Rachmaninoff with Vladimir Ashkenazy and the Shostakovich Symphony No. 13, *Babi Yar*, with the Concertgebouw for London records. Mr. Haitink records for Philips, London/Decca, and EMI.

Born in Amsterdam in 1927, Bernard Haitink began his career as a violinist with the Radio Philharmonic Orchestra. In 1954 and 1955 he entered the annual competition for conductors organized by the Netherlands Radio Union, resulting in his appointment to a position carrying co-responsibility for four radio orchestras. His first appearance with the Concertgebouw was in 1956, and he made his United States debut in 1958 conducting the Los Angeles Philharmonic. More recently, in November 1977, Mr. Haitink was awarded the Honorary KBE in recognition of his contribution to the artistic life of Great Britain. He has also received many other honors, including The Netherlands' Order of Oranje Nassau, the Gold Medal of the International Gustav Mahler Society, and the Medal of Honor of the Bruckner Society of America. He is a Chevalier de l'Ordre des Arts et des Lettres (France), an officer of the Order of the Crown (Belgium), and an honorary member of the Royal Academy of Music.

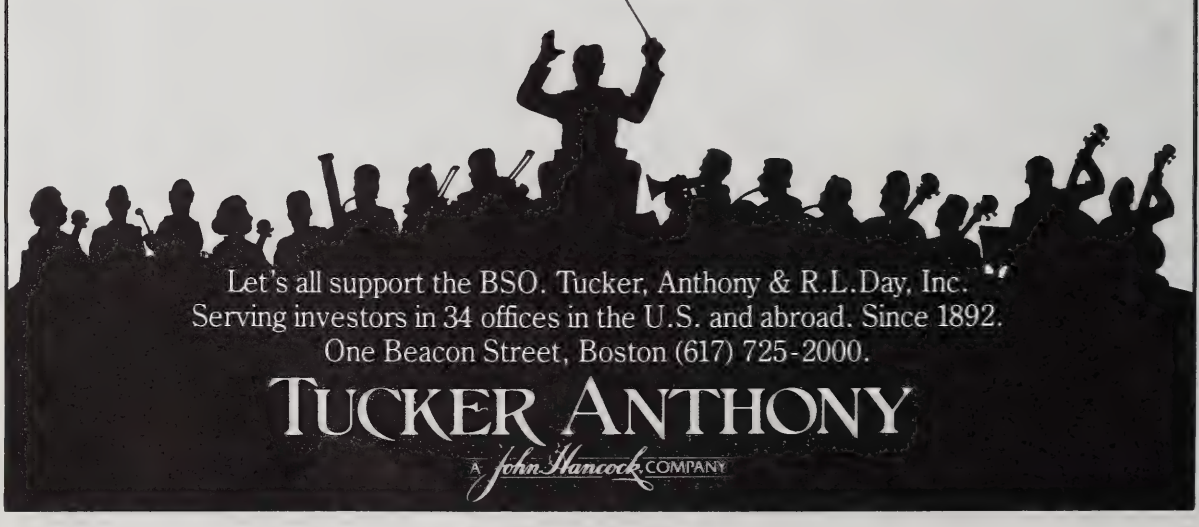
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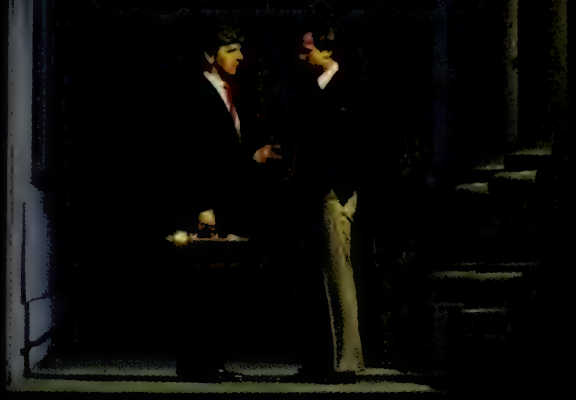


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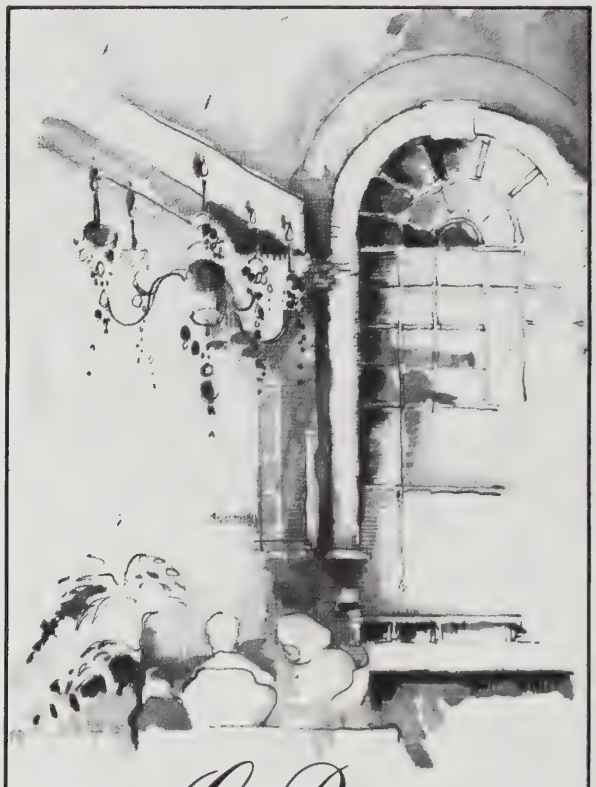
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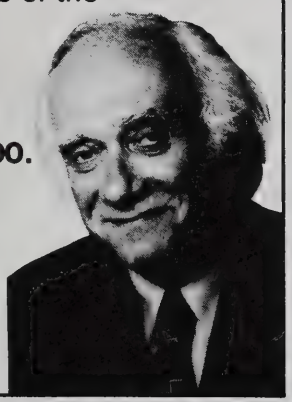
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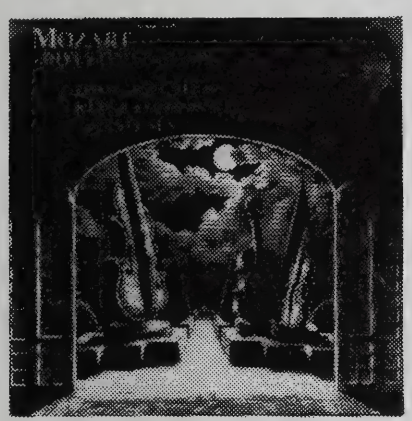
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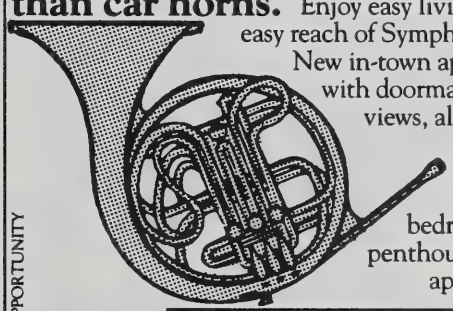
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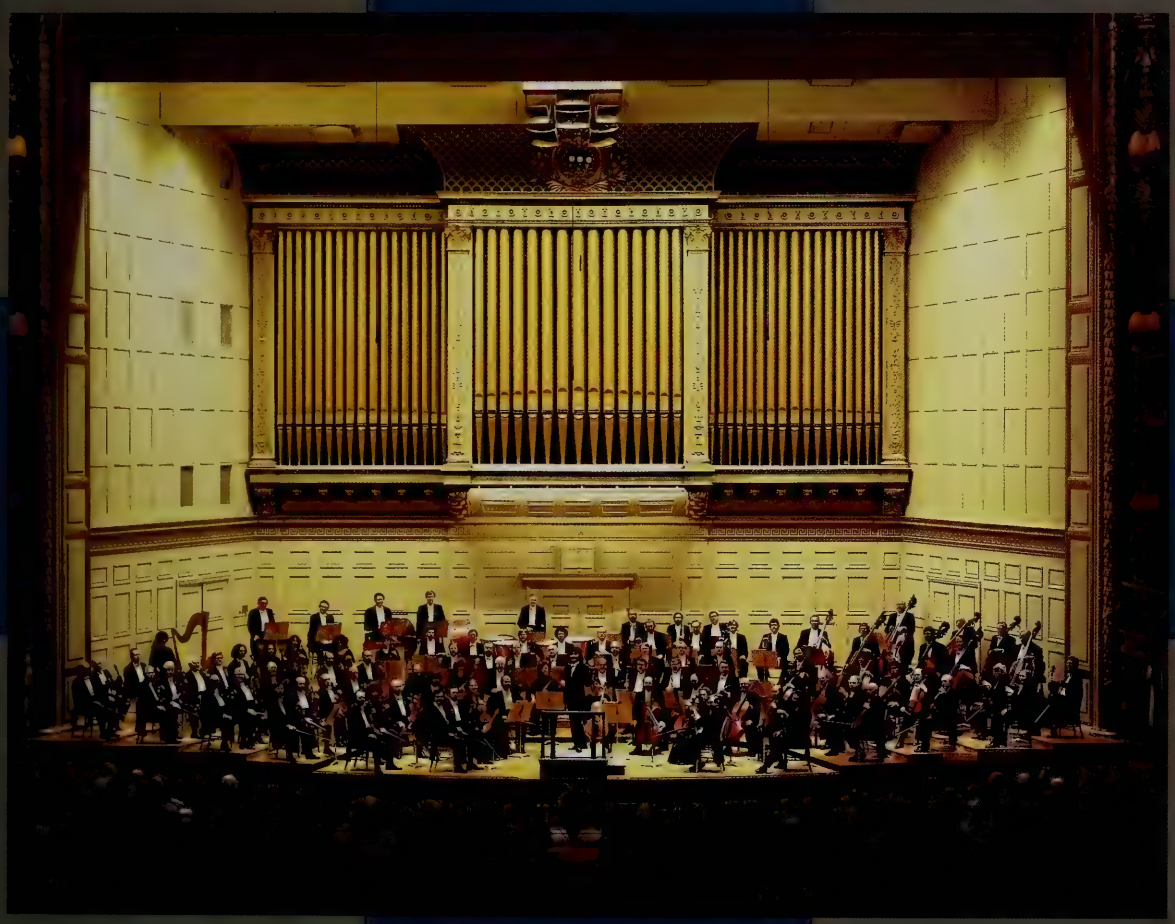


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BSO

Rostropovich Joins Ozawa for BSO Pension Fund Concert, Sunday, 1 December

Mstislav Rostropovich joins Seiji Ozawa and the BSO on Sunday, 1 December at 3 p.m. in a special, non-subscription concert to benefit the orchestra's Pension Fund. Making his only Boston appearance this season, Rostropovich is the featured soloist in Tchaikovsky's Variations on a Rococo Theme and Dvořák's Cello Concerto. The program also includes Beethoven's *Egmont* Overture. Tickets priced from $8 to $30 are available at the Symphony Hall Box Office.

Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the coming months will take place at 6 p.m. on 14, 16, and 26 November; 3 December; 11, 14, 16, 18, and 28 January. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

BSO Members in Concert

Ronald Feldman conducts the Mystic Valley Orchestra in Mozart's Symphony No. 36 (Linz), Elgar's E minor Serenade for strings, and the Berg Violin Concerto with BSO violinist Joel Smirnoff as soloist on Saturday, 16 November at 8 p.m. at Cary Hall in Lexington and on Sunday, 17 November at 8 p.m. at Dwight Auditorium at Framingham State College. Tickets are $6 and $4 in Lexington, $8 and $5 in Framingham. The Mystic Valley Orchestra offers several series of subscription concerts in Cambridge, Lexington, and Framingham. For further information, call 924-4939 after 12 noon.

BSO principal bassoonist Sherman Walt will be the soloist with the Brockton Symphony Orchestra on Sunday, 17 November, when he performs Vivaldi's Bassoon Concerto in C and Weber's *Andante e Rondo ungarese*. For further information, please call 584-6977.

Max Hobart opens the 1985-86 Civic Symphony Orchestra season on Sunday, 24 November at 3 p.m. at Jordan Hall. The program includes music of John Knowles Paine and Edward MacDowell, Aaron Copland's *El Salón México*, and the Dvořák Cello Concerto with soloist Ronald Thomas. Single tickets will be available at $10 and $7; full-season subscriptions are still offered at this time as well. For further information, please call 326-8483.

The Newton Symphony Orchestra, Ronald Knudsen conducting, offers a Holiday Pops concert on Saturday, 7 December at 8 p.m. at Temple Mishkan Tefila in Chestnut Hill. Pianist Hugh Hinton will be featured in the Ravel Piano Concerto in G. Tickets are $10; for further information and reservations, call 965-2555.

Ronald Feldman leads the Mystic Valley Orchestra in Stravinsky's Octet, Dohnányi's Harp Concerto with soloist Elizabeth Morse, and Mozart's *Sinfonie concertante* for oboe, clarinet, horn, and bassoon on Sunday, 15 December at 3 p.m. at Harvard University's Paine Hall. Tickets are $6 ($4 students, seniors, and special needs). For further information, please call 491-4663.

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Art Exhibits in the Cabot-Cahners Room

The Boston Symphony Orchestra is pleased to announce that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 25 November are works from the Harris Brown Gallery. Other organizations to be represented during the coming months are Boston Society of Architects (25 November-16 December) and Childs Gallery (16 December-13 January).

Planned Giving Seminars

The Boston Symphony Orchestra is pleased once again to offer a series of Planned Giving Seminars conducted by John Brown, noted authority in the area of deferred gifts. Remaining seminars for the 1985-86 season will be held prior to the BSO concerts on 12 December, 23 January, 4 February, 18 March, 11 April, and 18 April. For further information please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

BSO Guests on WGBH-FM-89.7

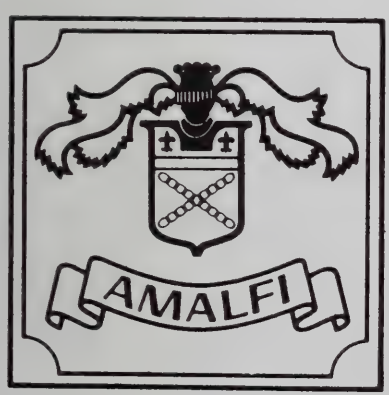
The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be BSO clarinetist Peter Hadcock (15 and 16 November), BSO bass trombonist Douglas Yeo (29 and 30 November), and Tanglewood Festival Chorus conductor John Oliver (13 and 14 December).

Symphony Shop Opens Additional Seasonal Location

To accommodate your holiday shopping needs, the Symphony Shop has opened an additional location, on the first balcony level near the elevator. Gift ideas abound, from recordings by the BSO and Pops to items with a BSO or musical motif. Calendars, appointment books, drinking glasses, holiday ornaments, and children's books are just part of the exciting array of all-new merchandise. Both the Symphony Shop, in the Huntington Avenue stairwell near the Cohen Annex, and the holiday season location are open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will help you select the perfect holiday gift. For merchandise information, please call 267-2692.

Remember Someone Special

The Boston Symphony Orchestra has created a Remembrance Fund through which you may recognize special occasions (such as birthdays, anniversaries, and weddings) or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, and have a remembrance card sent in your name, please include with your contribution the individual's name and address and the occasion you wish remembered. Contributions of $10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.



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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.
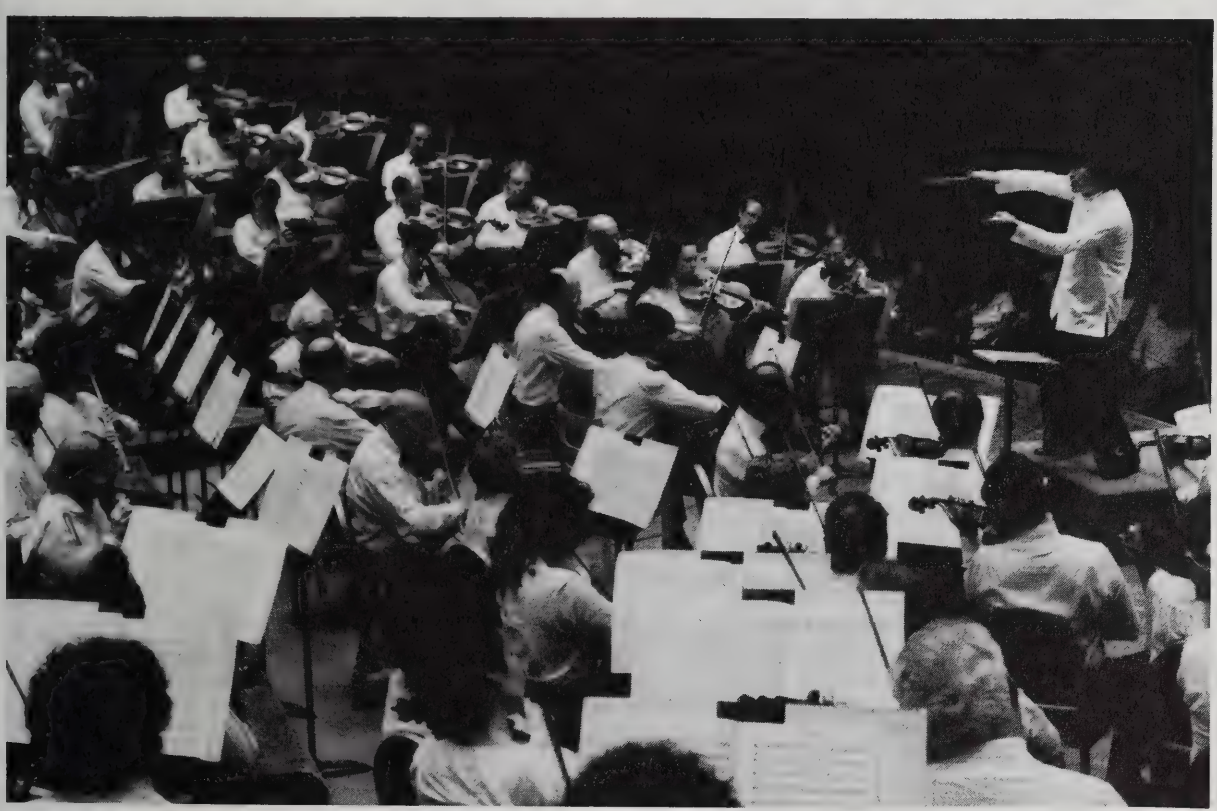
As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.





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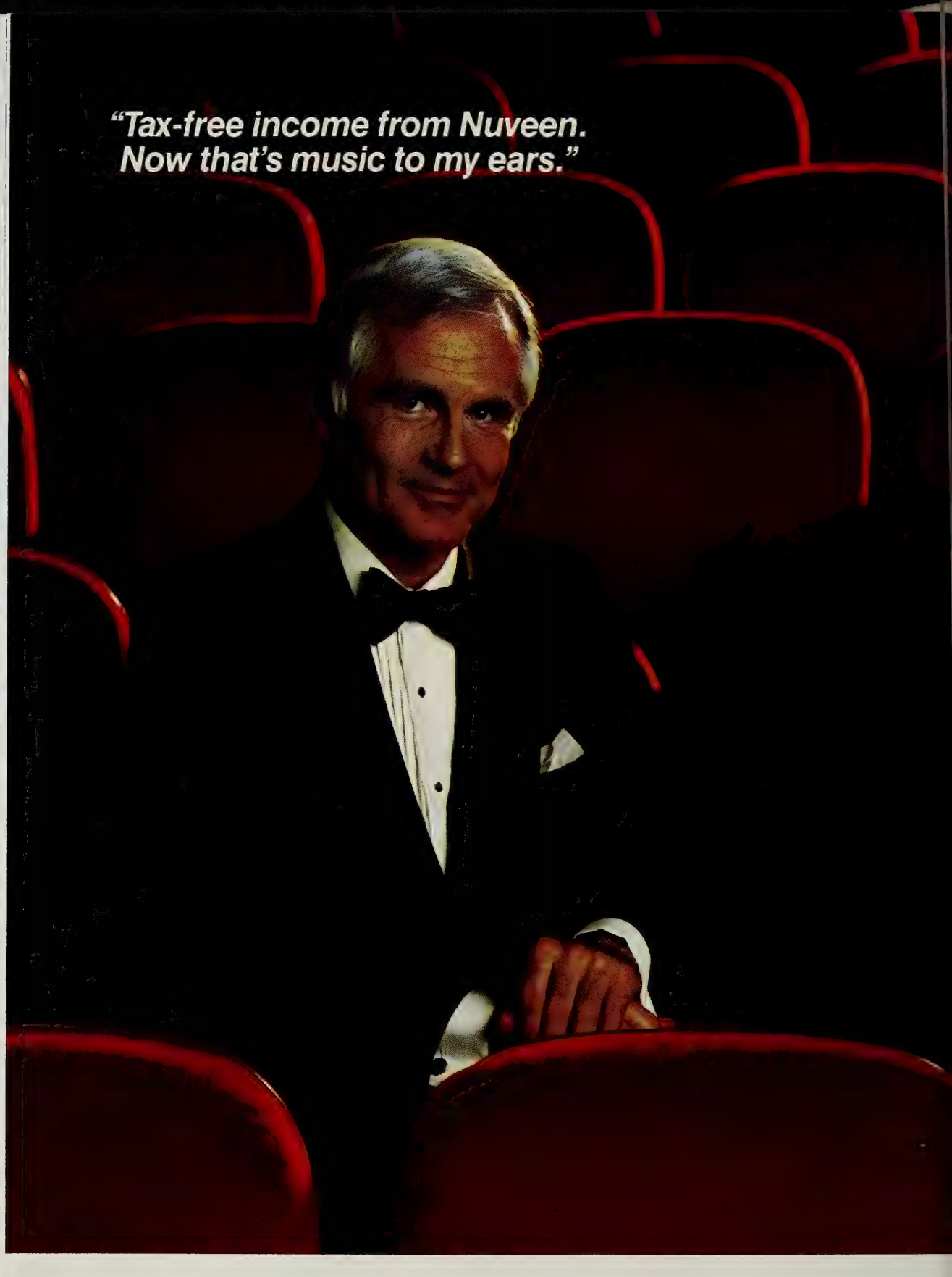
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Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C.
Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

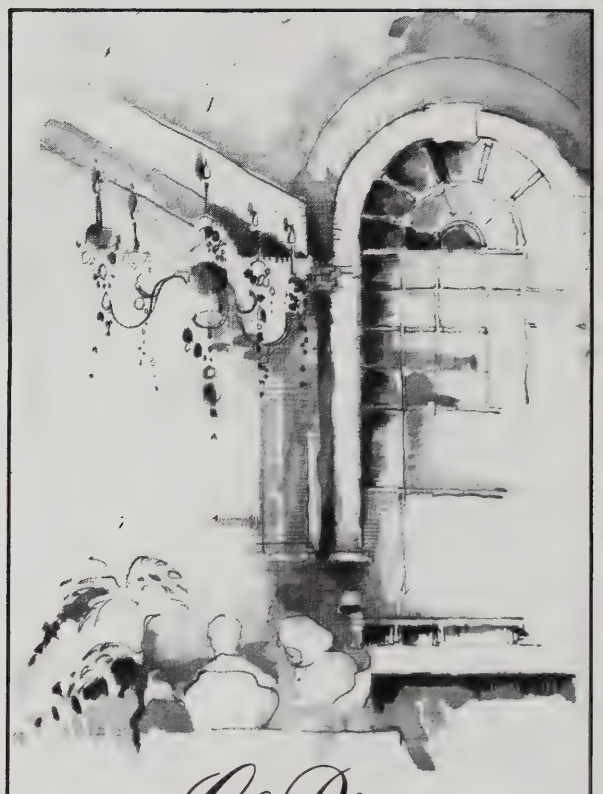
Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

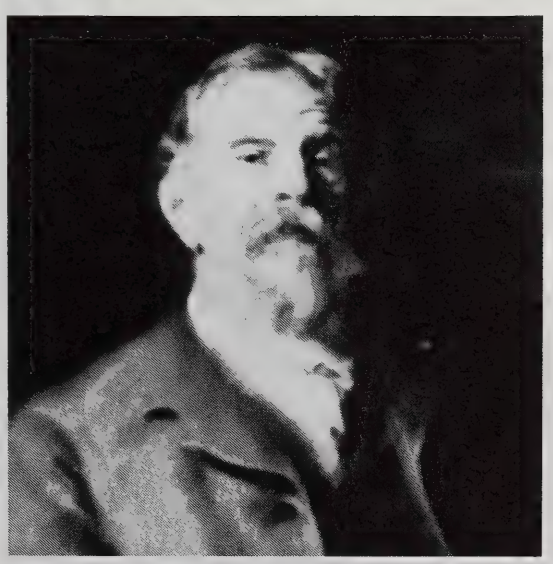
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson

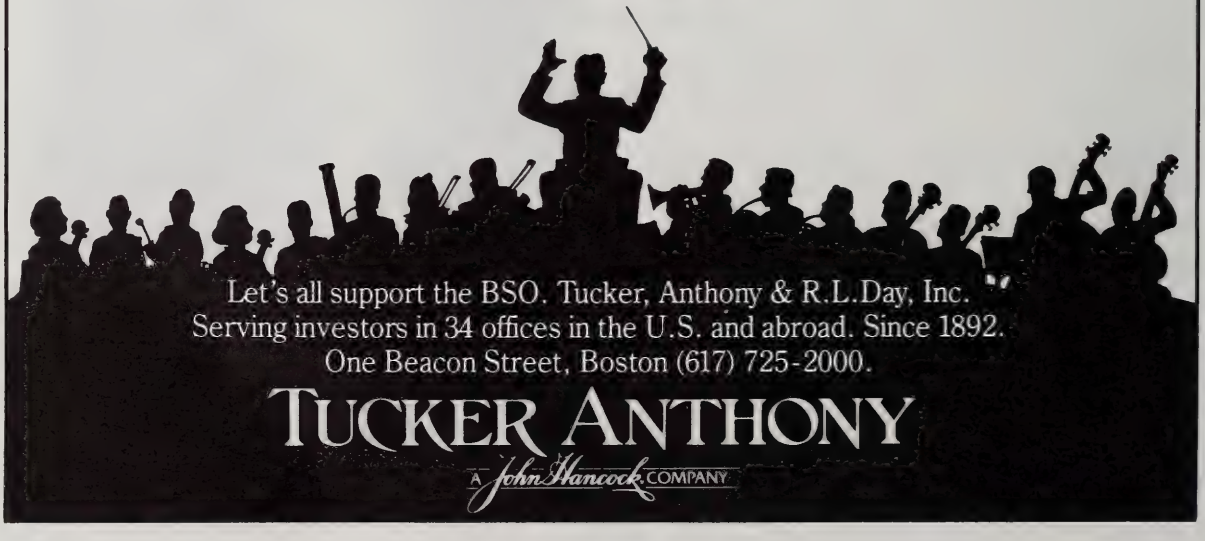
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

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The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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- Andante
- Allegro—Andantino cantabile—Tempo primo

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Wolfgang Amadè Mozart
Piano Concerto No. 22 in E-flat, K.482



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He entered the piano concerto in E-flat, K.482, into his catalogue on 16 December 1785. He introduced the work as an entr'acte at a performance of the oratorio Esther *by Karl Ditters von Dittersdorf in Vienna on 23 December 1785. Antonio Salieri conducted the oratorio and perhaps the concerto as well. The first known American performance was presented on 26 February 1859 by the Philharmonic Society of Boston, when Benjamin J. Lang was soloist and Carl Zerrahn conducted. This concerto has been heard at Boston Symphony concerts first with Egon Petri under Serge Koussevitzky in November 1933, later with George Copeland under Koussevitzky, Evelyne Crochet under Charles Munch, Stephen Bishop under Colin Davis, and, most recently, in December 1980, Emanuel Ax under Erich Leinsdorf. The orchestra consists of flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.*

Between the end of 1783 and the early summer of 1788, Mozart wrote a baker's dozen of piano concertos, all but one of the series falling into the span from February 1784 (K.449 in E-flat) and December 1786 (K.503 in C). In those five years, which were the years both of Mozart's most delirious public success and of his great decline in popular favor, he also wrote, among many other things, the last three of the six string quartets dedicated to Haydn and the D major quartet, K.499, the two piano quartets, the quintet for piano with winds, the viola quintets in C and G minor, *Eine kleine Nachtmusik*, the *Prague* Symphony, *Figaro*, and *Don Giovanni*. In 1784, hardly able to keep up with the demand for his own appearances as pianist, he wrote six concertos, then three each in 1785 and 1786. K.482, written in the middle of *Figaro*, is the last of the 1785 set. Both majestic and gentle—Girdlestone aptly says that "combining grace and majesty . . . this one is the queenliest" of Mozart's concertos—it offers a remarkable contrast to its two predecessors, the D minor, K.466, and the C major, K.467, both of them hyperinventive and audaciously personal. The E-flat concerto and the lovely A major, K.488, that followed two-and-a-half months later, are a gentle interlude in the series. With the C minor concerto, K.491 (March 1786), and the grand C major, K.503 (December 1786), Mozart returned to a denser manner of composition and to a higher level of intellectual ambition.

Mozart begins here with a formula we find often in his pieces in E-flat, a firm, fanfare-like phrase and a quiet response. This is one of his trumpets-and-drums concertos, though in E-flat the sonority is mellow rather than brilliant. Mozart, being Mozart, can make something remarkable even of these conventional fanfares—the sudden fortissimo in the middle of the second measure in the *Sinfonia concertante* for violin and viola, for example, or here the odd phrase-length of three bars. The really personal note, however, comes in the answer, which here consists of a series of softly dissonant suspensions in two horns with the two bassoons in unison

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providing a bass. The harmonies outlined by that bass are not extraordinary; the specific articulation and presentation, on the other hand, is altogether individual and delightful. (It is also, on the most modest possible scale, an example of Mozart's post-1782 sense of texture.) Statement and answer are repeated, only this time the horn suspensions are given a sound never before heard in one of Mozart's concertos, the sound of clarinets, still a novel instrument in the middle eighties and one for whose round softness Mozart had a special feeling. The bass to the clarinets, everything now being an octave higher than before, is given to non-bass instruments, namely violins. In twenty seconds of music, Mozart has set the stage for us. It is a movement rich in lyric themes, this Allegro, relatively casual in its development, exceptionally inventive in its non-automatic recapitulation.

We read that at the first performance in Vienna the audience demanded (and got) an encore of the Andante. It is a most wonderful movement. Its theme is a lament, long and irregular, for muted strings, all broken lines, sighs, and pathetic silences.* We hear three variations on this paragraph, the first two for the piano alone or with a quiet accompaniment of strings, the third an extraordinary dialogue that engages the entire orchestra (save trumpets and drums, which are silent throughout this movement). But on either side of Variation II Mozart puts an independent episode, the first for winds alone, the second a string-accompanied duet for flute and bassoon. The last variation, more expansive than the theme and the two variations that came before, spills into a coda that, for pathos and magic of harmony, surpasses everything we have yet heard. The Andante is the concerto's true center, sensuous, deeply pathetic, surprising and complex, yet utterly clear.

From there Mozart moves into a 6/8 hunting finale on a theme that is a slightly more formal, less capricious variant of the one in the B-flat concerto, K.450, of March 1784. Like the finale of the earlier great concerto in E-flat, K.271 (January 1777), this movement is interrupted by a slower interlude in 3/4, though not so specifically minuet-like this time. It harks back to the textures of the Andante, beginning with the wind music from the world of serenades and looking ahead to the perfumes of Fiordiligi's and Dorabella's garden, and alternating these fragrant sounds with the union of the piano and the orchestral strings. Here in the allegro portion of the movement are several instances where Mozart wrote shorthand rather than a completely realized piano figuration, passages where the soloist is asked to meet the challenge of putting flesh on the bones and color on the skin. The formality and simplicity of the opening theme allow room for subtle alterations of shape and harmony at its various returns. The whole movement is indeed a feast of gentle wit, the best of all the jokes—and it is a wistful one—being saved for the very end.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on Mozart's E-flat piano concerto, K.482, was written for the program book of the San Francisco Symphony and is used here by permission of that orchestra.

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*It is a paragraph of thirty-two measures: the structure, however, is not the textbook 8+8+8+8, but 12+(8+12).



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Dmitri Shostakovich
Symphony No. 8, Opus 65



Dmitri Dmitrievich Shostakovich was born in St. Petersburg on 25 August 1906 and died in Moscow on 9 August 1975. He composed his Eighth Symphony in the summer of 1943; its completion was announced by Radio Moscow on 20 September. Soon after, Shostakovich played the symphony on the piano to a group of invited composers and conductors. Yevgeny Mravinsky, to whom the work is dedicated, conducted the State Symphony Orchestra in the first orchestral performance, before another invited audience of musicians, artists, critics, and journalists, at the Moscow Conservatory on 3 November 1943. Artur Rodzinski led the New York Philharmonic-Symphony in the American premiere on 2 April 1944. Three weeks later, on 21 and 22 April, Serge Koussevitzky introduced the Eighth to Boston Symphony audiences. He repeated the work on 1 April following and, a few days later, played the Adagio in memoriam President Franklin D. Roosevelt at concerts in Philadelphia and New York. The only Boston Symphony performances since then were led by Mstislav Rostropovich in February 1977. The score calls for two flutes and two piccolos (doubling third and fourth flutes), two oboes and English horn, E-flat clarinet, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, xylophone, side drum, cymbals, bass drum, tam-tam, and strings.

Late in 1941, in immediate response to the German siege on Leningrad (which was to last 900 days), Shostakovich had composed his Seventh Symphony (still known as the *Leningrad*), two movements of which were actually written in the besieged city. It was played in Russia and then all over the world as a symbol of resistance to Nazi aggression. Although the composer's own later comments undercut any notion of the piece as a glorification of heroism, nonetheless the Seventh was hailed—especially in Russia—as an expression of Soviet opposition to Nazism, and as an apotheosis of the Russian spirit.

It cannot be surprising, then, that the much darker Eighth Symphony, which followed the Seventh by two years, should long have been overshadowed by its more extrovert predecessor. The much more restrained mood of tragedy, without the relief of the notorious march episode in the first movement of the Seventh, seemed altogether too "negative" for many listeners—especially those in government posts. The official line frowned on works of art that were not triumphant and outgoing, because they gave rise to negative feelings that might be applied to the state. More sensitive listeners were overwhelmed. Ilya Ehrenburg wrote, after hearing the Eighth for the first time, "I came home from the performance astounded: I had heard the voice of an ancient chorus from Greek tragedy. Music has a great advantage: without mentioning anything, it can say everything." Only during the war was it possible to write music of lamentation or anger, because the functionaries who insisted on finding political significance in the music could assume that the complaints were directed at a foreign foe.

Years later Shostakovich was quoted in *Testimony*, his "memoirs," as saying "the Seventh and Eighth Symphonies are my requiem." He found little or no difference



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between the two works in expressive intent. But it was the Eighth, rather than the Seventh, that was attacked for being one-sided and negative.

> When the Eighth was performed, it was openly declared counter-revolutionary and anti-Soviet. They said, Why did Shostakovich write an optimistic symphony at the beginning of the war and a tragic one now? At the beginning of the war we were retreating and now we're attacking, destroying the Fascists. And Shostakovich is acting tragic, that means he's on the side of the Fascists.

Again, many years later, Shostakovich told the editor of his memoirs, Solomon Volkov, that, although both the Seventh and Eighth symphonies had been composed rapidly during the war, he thought extensively about the mood and character of his music before beginning the rather speedy task of writing it out. Thus, the moods inherent in the music had been germinating for a long time before 1943.

> Nowadays people like to recall the prewar period as an idyllic time, saying that everything was fine until Hitler bothered us. Hitler is a criminal, that's clear, but so is Stalin.
>
> I feel eternal pain for those who were killed by Hitler, but I feel no less pain for those killed on Stalin's orders. I suffer for everyone who was tortured, shot, or starved to death. There were millions of them in our country before the war with Hitler began.
>
> The war brought much new sorrow and much new destruction, but I haven't forgotten the terrible prewar years. That is what all my symphonies, beginning with the Fourth, are about, including the Seventh and Eighth.

Within five years of the composition of the Eighth, Shostakovich was attacked by the Soviet cultural bureaucracy led by Andrei Zhdanov. Most of his serious works—including even pieces that had been awarded the Stalin Prize—were attacked and quickly dropped from the repertory. The Eighth Symphony was singled out for special attack and dropped from the repertory in Russia for nearly a decade; it was finally "rehabilitated" in 1957. In the interim the symphony was attacked with all the usual terms applied by Soviet bureaucrats: formalist, self-pitying, expressionist, subjective, ultra-individualist. Vladimir Zakharov, a composer of light music who became secretary of the presidium of the Composers Union, declared: "There are still discussions around the question whether the Eighth is good or bad. Such a discussion is nonsense. From the point of view of the people, the Eighth is not a

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musical work at all; it is a 'composition' that has nothing whatsoever to do with art." Circumstances change, though, and by today, in the West, at least, Shostakovich has come to be recognized as one of the great humanist composers of the century, continually drawing attention to ethical dilemmas and the moral obtuseness of power.

Structurally the Shostakovich Eighth is unusual, comprising five movements strikingly unbalanced in length and respective weight. The first movement is enormously long, though itself organized in a slow-fast-slow pattern. It is followed by two fast movements to which the word "scherzo" might be applied, were the music not so utterly drained of humor or jesting. Then comes a slow passacaglia (one of Shostakovich's favorite genres) and finally a finale which, though it has its momentary outbursts, is surprisingly quiet and tranquil overall. Within this unusual pattern, Shostakovich wrote some of his most deeply felt music, expressing rage, lamentation, desolation, sympathy, and dreams of peace. It makes more sense to us today, perhaps, because we have had more opportunity to become acquainted with similarly atypical ground plans in the symphonies of Mahler, a prime influence on Shostakovich.

The lengthy opening movement calls up at once the memory of the Fifth Symphony: the sharply dotted rhythms in the strings, disposed in two unison lines, are an immediate reminder of that work. A calmer theme in the first violins soon follows (a melody that will be savagely parodied in the development section), and then—after the winds have had a chance to comment—the second theme, again in the strings with a chordal accompaniment. This, too, is remarkably like the corresponding passage of the Fifth Symphony. But the themes become progressively more military in character, and by the arrival of the Allegro they are being satirized and bombarded and torn apart, only to move on to a mood of tranquillity at the very end of the movement, where the gentle arrival at C major prefigures the close of the symphony.

The second movement is a ferocious march-scherzo, powerful and energetic, but without glorifying power. The third movement suggests a powerful machine with its non-stop rhythm of marching quarters in an ostinato carried boldly to extremes. Another kind of ostinato fills the fourth movement Largo, where Shostakovich indulges in one of his favorite devices, the passacaglia. Following two great orchestral screams, the noble passacaglia melody begins *fff* and gradually diminishes through its ten measures to *piano*. It is repeated ten more times with sympathetic commentaries superimposed by horn, flute, and piccolo. At the end of the movement Shostakovich arranges a magical move from the G-sharp of the Largo to C major, in which key promptly begins the final Allegretto.

To some listeners this movement has come as an anti-climax. Certainly if Shostakovich had appended a tub-thumping brassy march conclusion he would never have gotten into the kind of political trouble that the Eighth brought him. But his aim is not to glorify, but to hope. Under the circumstances, hope is a tenuous thing. If Shostakovich depicts an awakening of life, it is with a full memory of the tragedy just past, even in the most spacious and delicate pages of the conclusion.

—Steven Ledbetter

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Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). Much of the older literature on Mozart (including Einstein) needs reconsideration in the light of Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback). When first published in German in 1977, it climbed promptly to the top of the best-seller lists! Much of Mozart's character as presented in the play and the film *Amadeus* is derived from this book, though with some conscious twisting of historical fact for dramatic purpose. Hildesheimer's book is an extended essay built up out of many short sections dealing primarily with Mozart's character, personality, and genius. Though it is sometimes frustrating to read in this format, the cumulative effect of the author's observations and criticism of the old "haloed" Mozart is to provide a stimulating new point of view to readers who have not followed the recent specialist literature on the composer. Cuthbert Girdlestone's *Mozart and His Piano Concertos* (Dover paperback) contains much information rather buried in decoratively elegant descriptions. *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback), contains two major chapters on the concertos: Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (U. of Washington paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style*, which is especially

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strong on the piano concertos (Viking; also Norton paperback). Alicia de Larrocha has recorded the E-flat concerto with the Vienna Symphony under the direction of Uri Segal (London, coupled with the F major concerto, K.459; available as a compact disc). Other recommended recordings include those by Alfred Brendel with Neville Marriner and the Academy of St. Martin-in-the-Fields (Philips, coupled with the rondos for piano and orchestra), Murray Perahia with the English Chamber Orchestra (CBS, coupled with the C major concerto, K.246), and Emanuel Ax with Eduardo Mata and the Dallas Symphony (RCA, coupled with the D minor concerto, K.466).

Brief but sympathetic and informed discussion of all of Shostakovich's symphonic works is to be found in Hugh Ottaway's *Shostakovich Symphonies* in the BBC Music Guides series (U. of Washington paperback). The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1980* (U. of Indiana press; the older edition, with a cutoff date of 1970, is available as a Norton paperback). A new and intensely interesting light has been cast on Shostakovich by the publication in English of *Testimony: The Memoirs of Dmitri Shostakovich*, as related to and edited by Solomon Volkov (Harper & Row, available in paperback). (The precise authenticity of these memoirs is unfortunately still a matter of debate. The Russians insist that the book is a fake; Volkov claims to have smuggled out of Russia pages dictated to him by the composer and authenticated with his initials on each page. Shostakovich's son Maxim, a well-known conductor who recently defected to the West himself, questions its authenticity—apparently on the basis of the use of language—but admits that many of the ideas may have been his father's. Certainly as a whole it seems psychologically consistent and convincing.) Quite a different matter is the more recent *Pages From the Life of Shostakovich* by Dmitri and Ludmilla Sollertinsky (Harcourt Brace Jovanovich): it is an "official" Soviet view that completely glosses over most of the difficulties in the composer's life, with rarely a mention of Stalin or the official criticisms of his music, dwelling only on the sunny side. There may indeed be much accurate information (the authors knew the composer quite well), but it is highly selective in its choice of which "pages" of his life to recount, with errors of omission at every turn; the book must be regarded as willfully misleading. There are two fine recordings of the Shostakovich Eighth, one with Bernard Haitink conducting the Concertgebouw Orchestra (London, available as a compact disc), the other with André Previn and the London Symphony Orchestra (Angel).

—S.L.

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Bernard Haitink



Bernard Haitink returns to conduct the Boston Symphony Orchestra this season for the first time since his only previous appearances here as a guest conductor in 1971 and 1973. Permanant conductor and artistic director of the Concertgebouw Orchestra of Amsterdam, and music director of the Glyndebourne Festival Opera, Mr. Haitink has long been recognized as one of the world's foremost orchestral and operatic conductors. He becomes music director of the Royal Opera, Covent Garden, in September 1987. Mr. Haitink tours regularly throughout the world with the Amsterdam Concertgebouw, which he led on a North American tour this fall. He is a guest conductor with such major international orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the Bayerischer Rundfunk of Munich, the Orchestre de Paris, the Philharmonia, and the London Philharmonic, of which he was principal conductor for twelve years. Since his debut with *The Abduction from the Seraglio* in 1972, Mr. Haitink has conducted many productions at Glyndebourne, in repertoire ranging from *The Magic Flute* to *The Rake's Progress*. He made his Royal Opera House debut in 1977 with *Don Giovanni* and has since conducted such works as *Peter Grimes* and *Don Carlos* there.

Bernard Haitink's many recordings include complete cycles of the Bruckner and Mahler symphonies with the Concertgebouw Orchestra and Beethoven's complete symphonies and (with Alfred Brendel) piano concertos with the London Philharmonic. His recordings with the London Symphony Orchestra include music by Shostakovich, Stravinsky, Liszt, Elgar, Holst, and Rimsky-Korsakov. Opera recordings include *The Magic Flute*, *Tannhäuser*, *Don Giovanni*, and Strauss's *Daphne*. Recent releases include Mahler's Fourth Symphony with soprano Roberta Alexander; Mr. Haitink is scheduled to record the complete concertos of Rachmaninoff with Vladimir Ashkenazy and the Shostakovich Symphony No. 13, *Babi Yar*, with the Concertgebouw for London records. Mr. Haitink records for Philips, London/Decca, and EMI.

Born in Amsterdam in 1927, Bernard Haitink began his career as a violinist with the Radio Philharmonic Orchestra. In 1954 and 1955 he entered the annual competition for conductors organized by the Netherlands Radio Union, resulting in his appointment to a position carrying co-responsibility for four radio orchestras. His first appearance with the Concertgebouw was in 1956, and he made his United States debut in 1958 conducting the Los Angeles Philharmonic. More recently, in November 1977, Mr. Haitink was awarded the Honorary KBE in recognition of his contribution to the artistic life of Great Britain. He has also received many other honors, including The Netherlands' Order of Oranje Nassau, the Gold Medal of the International Gustav Mahler Society, and the Medal of Honor of the Bruckner Society of America. He is a Chevalier de l'Ordre des Arts et des Lettres (France), an officer of the Order of the Crown (Belgium), and an honorary member of the Royal Academy of Music.

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Alicia de Larrocha



1979 marked the golden anniversary of Alicia de Larrocha's performing career. The great Spanish pianist made her public debut in early 1929 and embarked on a career which has won her the devotion of concertgoers around the world and uncommon praise from press, public, and colleagues. Especially popular in North America, Mme. de Larrocha has made tours of the United States and Canada almost every year since 1965, playing on virtually every major recital series and with every major orchestra in the country. She gives yearly recitals on the "Great Performers" series at Lincoln Center as well as at the Kennedy Center in Washington, D.C., and she appears regularly with major orchestras in both their subscription series and summer festivals.

Mme. de Larrocha is one of the world's most recorded artists, and among her awards for her many exclusive London recordings she numbers two Grammies in a row: in 1974 for Best Classical Performance as soloist without orchestra for the complete *Ibéria*, and in 1975 for Best Classical Performance as soloist with orchestra for the two Ravel piano concertos and the Fauré *Fantaisie*. In June 1978 her recording of *Goyescas* was honored with the Dutch Edison Prize, one of Europe's most prestigious awards; this was Mme. de Larrocha's second Edison Award. A further honor for the *Goyescas* recording was the 1979 Deutsche Schallplattenpreis, awarded to Mme. de Larrocha during a visit to Berlin. She has also received the Paderewski Memorial Medal (London 1961) and the Grand Prix du Disque. In 1982 the City of Barcelona awarded her the Medalla d'or (Gold Medal) for Artistic Merit, and also in 1982 the Spanish Government honored Mme. de Larrocha with the Medalla de Oro al merito en las Bellas Artes. This award was voted upon by the National Assembly and was bestowed upon her by the King of Spain at a formal reception. Mme. de Larrocha is also an honorary member of Los Lazos de Dama of the Spanish Order of Civic Merit and Isabel la Catolica.

In addition to recording, Alicia de Larrocha regularly tours Europe each year, and major tours to the far corners of the world are frequent. She has performed many times in South America, Australia, New Zealand, Japan, and South Africa, and in June 1979 she toured Israel, with twelve concerts in Tel Aviv, Jerusalem, and Haifa. Further honors to Mme. de Larrocha for her anniversary year included a doctorate of music from the University of Michigan and her designation as "Musician of the Year" by *Musical America*, which featured her portrait on the cover of its yearly directory of the musical arts. Mme. de Larrocha has performed with the Boston Symphony Orchestra numerous times since her first appearance in November 1971, most recently at Tanglewood this past summer.

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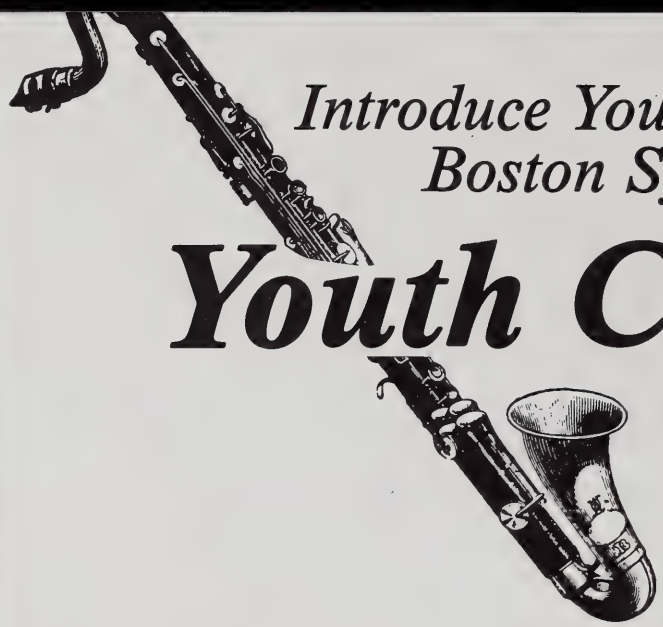
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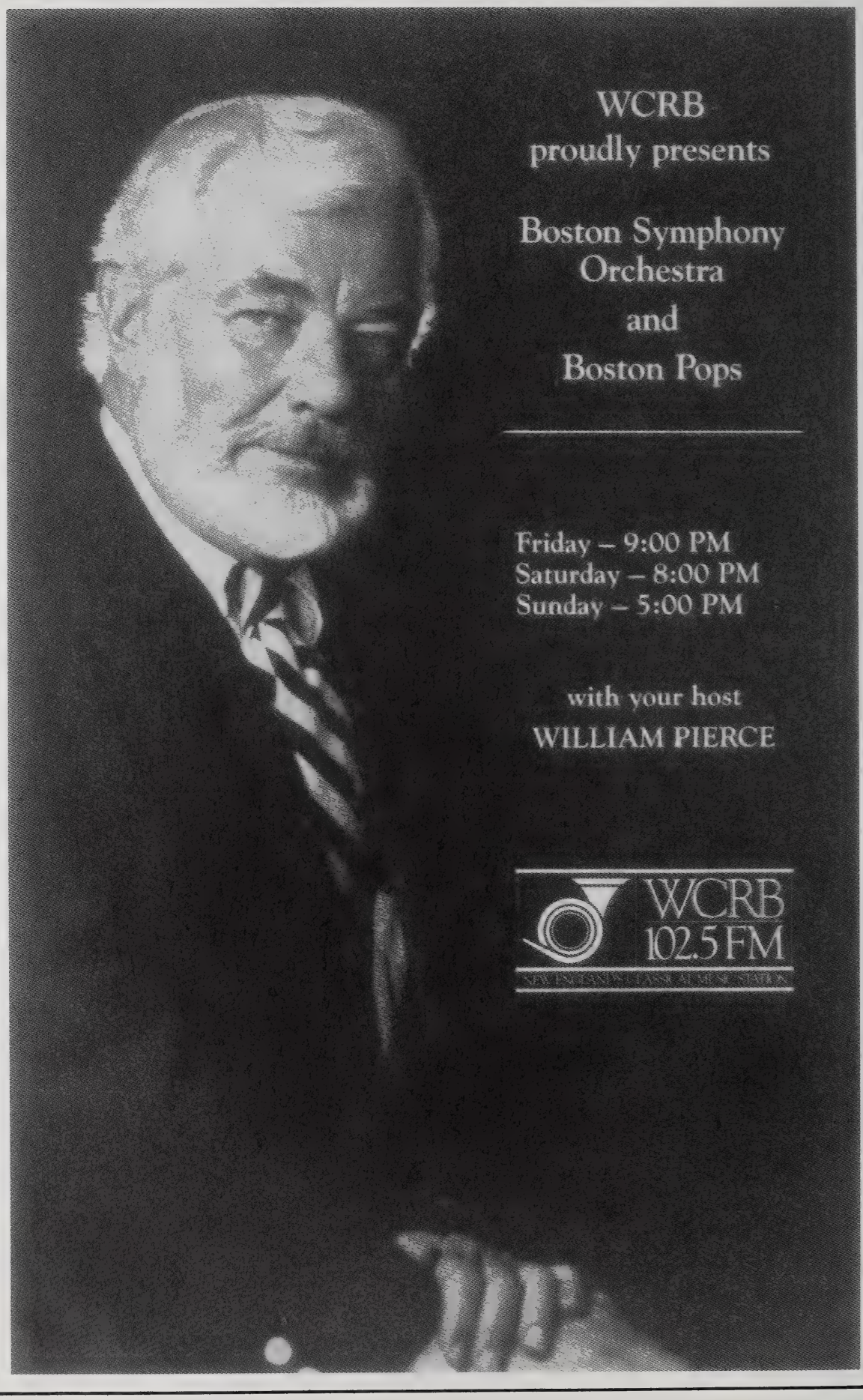
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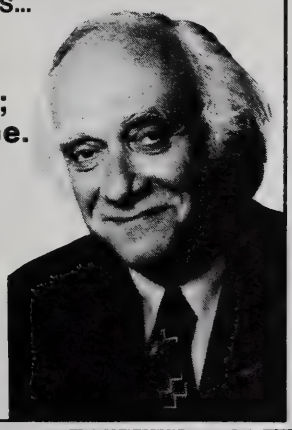

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Tuesday 'C'—19 November, 8-9:50
JAHJA LING conducting

Respighi	*Ancient Airs and Dances*, Suite No. 1
Schubert	Symphony No. 5
Dvořák	Symphony No. 8

Tuesday 'B'—26 November, 8-9:55
SEIJI OZAWA conducting

Prokofiev	Excerpts from *Romeo and Juliet*
Brahms	Symphony No. 1

Thursday '10'—Wednesday, 27 November, 8-9:50
Friday 'A'—29 November, 2-3:50
Saturday 'A'—30 November, 8-9:50
SEIJI OZAWA conducting

Kojiba	*Hiroshima Requiem*
Chopin	Piano Concerto No. 2
	MAURIZIO POLLINI
Dvořák	Symphony No. 7

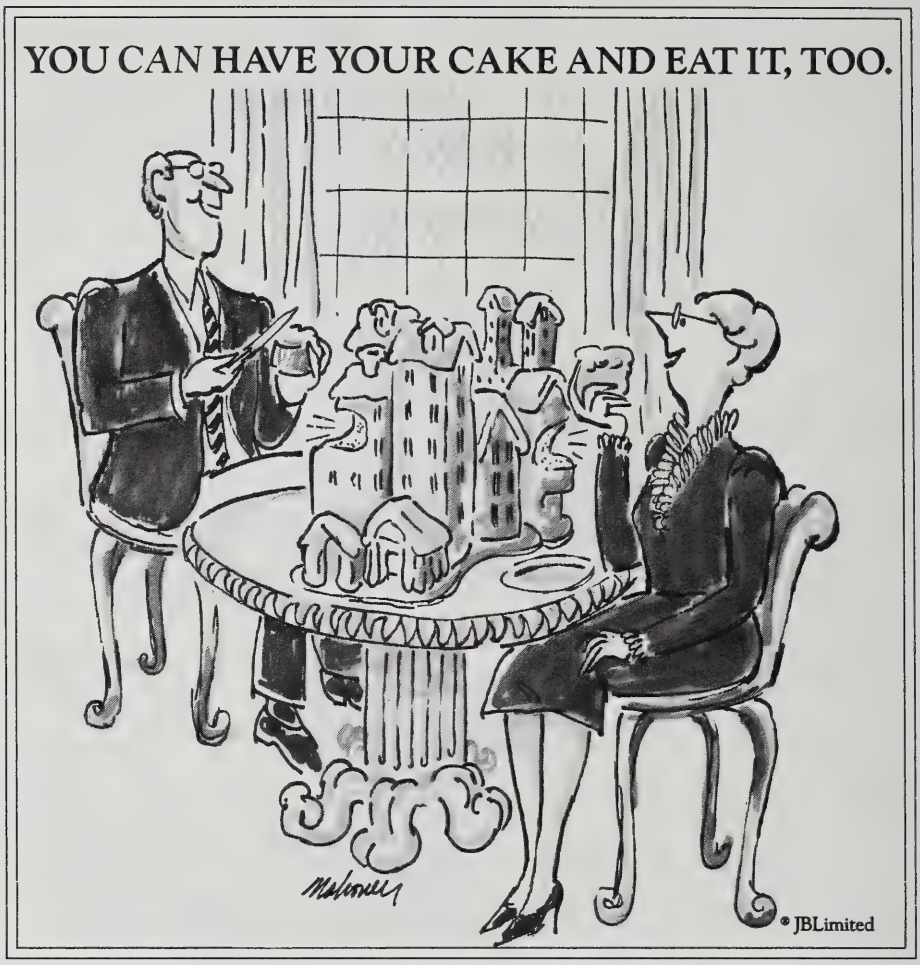
Tuesday 'C'—3 December, 8-9:50
SEIJI OZAWA conducting

Sibelius	Violin Concerto
	VIKTORIA MULLOVA
Prokofiev	Excerpts from *Romeo and Juliet*

Wednesday, 11 December at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday 'A'—12 December, 8-10:35
Friday 'B'—13 December, 2-4:35
Saturday 'B'—14 December, 8-10:35
SEIJI OZAWA conducting

J.S. Bach	Mass in B minor
	MARGARET MARSHALL, soprano
	KATHERINE CIESINSKI, mezzo-soprano
	JOHN ALER, tenor
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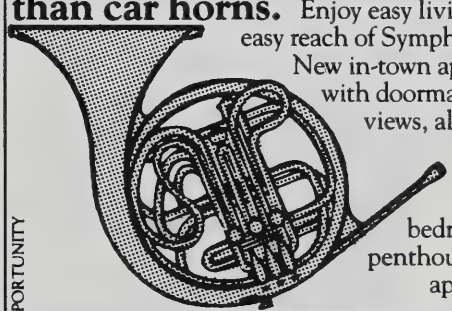
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Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86



SUPPER CONCERT III

Thursday, 14 November at 6
Saturday, 16 November at 6

JEROME ROSEN, violin
JONATHAN MILLER, cello
BENJAMIN PASTERNACK, piano

SHOSTAKOVICH — Sonata in D minor for cello and piano, Opus 40

Moderato—Largo
Moderato con moto
Largo
Allegretto—Più mosso

Mssrs. MILLER and PASTERNACK

MOZART — Trio in B-flat for piano, violin, and cello, K.502

Allegro
Larghetto
Allegretto

Mssrs. PASTERNACK, ROSEN, and MILLER

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Dmitri Shostakovich
Sonata in D minor for cello and piano, Opus 40

In 1934 Dmitri Shostakovich was busy fulfilling the predictions of a glorious career that had been made in 1925, when he had produced, as his graduation piece from the Leningrad Conservatory, the First Symphony, a remarkable work for any nineteen-year-old composer. In the years that followed he wrote a great deal of music in every genre, demonstrating a vein of lyricism and another of satirical and ironic wit. He spent three years composing the opera *Lady Macbeth of Mtsensk*, and partly, it would seem, in reaction to that large task, he turned out the much smaller Cello Sonata, Opus 40. He began the work while staying in the empty Moscow apartment of a friend after quarreling with his wife. Unable to sleep nights, he turned to composition and completed the first movement in two days. The remainder of the sonata he composed in the Crimea, completing the work shortly before his twenty-eighth birthday. He dedicated the score to the wealthy cellist and conductor Victor Kubatsky, with whom he performed the piece in public and took it on tour. It was while he and Kubatsky were in Archangelsk for a performance of this sonata in January 1936 that Shostakovich experienced the chill of the fear of death that remained with him for the rest of his life: at the railroad station he read an article in *Pravda* attacking his *Lady Macbeth* opera as "Chaos instead of music." The article had been dictated by Stalin himself. For forty years Shostakovich found himself forced to present a mask, a public persona, with regard to his music.

The cello sonata is in four movements alternating between the composer's lyric and ironic styles. The sonata form of the first movement is perhaps less dramatic than one might expect: the cello sings throughout, and the piano accompaniment is generally content with providing support. Despite the romantic lyricism of the second theme, the mood is bleak, especially in the coda, when cold staccato octaves in the piano run unfeelingly under the cello's dying fall. The second movement is a lively waltz, perhaps suggesting a Russian folk song in the constant reiteration of the basic figure, but treated with an ironic humor. The Largo is a moving lament, again featuring the cello's passionate melodic keening. The finale is a brilliantly grotesque showpiece, a galop borrowed from the musical theater but made much more cynical and sarcastic than such theatrical forebears as Offenbach's can-can; the most familiar example in Shostakovich's own work comes from his satirical ballet score *The Age of Gold*. Here the composer's bite and wit is turned to the service of instrumental virtuosity.

Wolfgang Amadè Mozart
Trio in B-flat for piano, violin, and cello, K.502

Mozart completed this trio on 18 November 1786. Three days earlier, his third child, Johann Thomas Leopold Mozart, had died at the age of four weeks, and Mozart may have chosen to concentrate on his work to push aside thoughts of that unhappy event. For the rest 1786 offered many bright spots. His opera *The Marriage of Figaro* had been produced at the Burgtheater on 1 May and had been well received. After that event Mozart concentrated on chamber music—trios, quartets, and piano music. By autumn he was contemplating a visit to England with his friends Stephen and Nancy Storace (she had been the first Susanna in his opera), Thomas Kelly, and Charles Attwood. Had he made the trip, he might have enjoyed the kind of extraordinary success that Haydn was to attain in London five year later, but Papa Leopold was against it, and he refused to care for the Mozart children during the journey, so the plans were cancelled.

The B-flat piano trio is one of five works composed for this medium by the mature Mozart. At this time, the notion of trio for this combination was often little more than a publisher's convenience. All of the essential musical material was to be found in the piano part. A violinist, if available, might play along with the melody line, just as a cellist might with the bass; in many "trios" the strings were really dispensable. But Mozart's string parts show signs of making a declaration of independence.

The first movement opens with a theme that bears a family relationship to that of the B-flat piano concerto, K.450, in its parallel thirds and passing chromatic notes. Here, though, Mozart has taken a cue from Haydn and composed an essentially monothematic sonata form movement, full of concertante display. The Larghetto features the piano's intimate thoughts, like the slow movement of so many Mozart piano concertos, but here translated into the domain of chamber music. The finale, too, suggests a piano concerto in miniature, beginning like a rondo with the soloist's statement played quietly and then a vigorous *tutti* at full volume. The trio as a whole is filled with fresh ideas that find a happy medium between contrapuntal craftsmanship and the sheer decoration of *galanterie*.

—Program notes by Steven Ledbetter

Jerome Rosen

Jerome Rosen started playing violin at five and piano at six, and majored in mathematics and philosophy as an undergraduate at Western Reserve University in Cleveland while continuing his musical studies. Before his appointment as assistant concertmaster of the BSO and concertmaster of the Boston Pops in 1972, Mr. Rosen was associate concertmaster of the Detroit Symphony, and conductor and musical director of the Oak Park Symphony in Michigan. His violin teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. For seven seasons, Mr. Rosen was a violinist, conductor, and keyboard player with the Cleveland Orchestra, and he was an eight-time member of the Casals Festival Orchestra. An active performer of solo and chamber music, he is now a violinist and keyboard player with the Boston Symphony.

Jonathan Miller
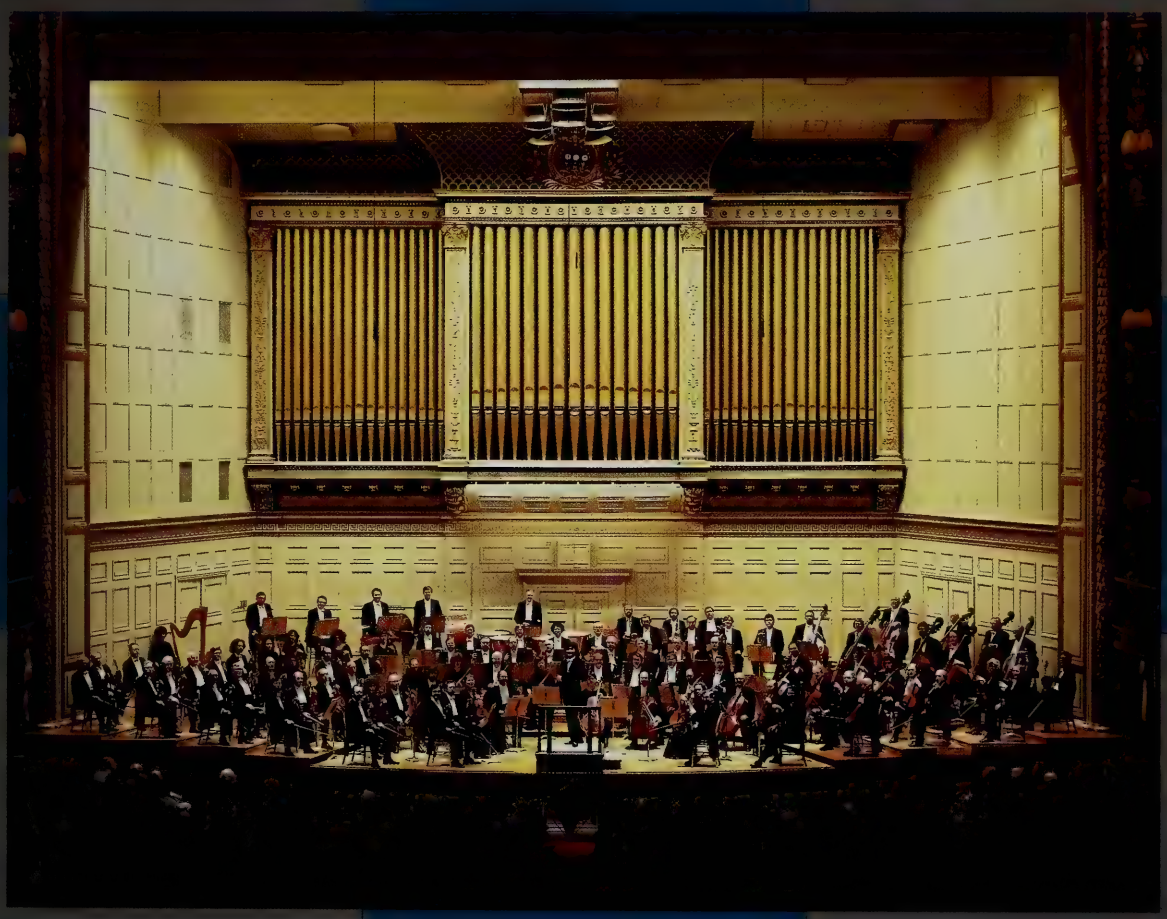
A two-week Pablo Casals master class in the spring of 1961 at the University of California at Berkeley led Jonathan Miller to abandon his study of literature there and to devote himself to the cello. In the years following, he studied with and played for such masters of the instrument as Pierre Fournier, Raya Garbousova, his principal teacher Bernard Greenhouse, Gregor Piatigorsky, Leonard Rose, Mstislav Rostropovich, and Harvey Shapiro, on scholarships and fellowships which took him to UCLA, Tanglewood, the Hartt School, and Juilliard. He also studied chamber music with such teachers as Claus Adam, Lillian Fuchs, Felix Galimir, William Kroll, William Primrose, Joseph Silverstein, and David Soyer. Before joining the Boston Symphony in 1971, Mr. Miller held appointments as principal cellist with the San Diego, Hartford, and Juilliard orchestras. He is a winner of the Jeunesses Musicales auditions, he has twice toured the country as a member of the New York String Sextet, he has performed widely as soloist in recital, and he has appeared with the Fine Arts Quartet. Mr. Miller owns two cellos, a Carlo Antonio Testore dating from 1742 and a Matteo Goffriller instrument dating from 1728.

Benjamin Pasternack

A native of Philadelphia, pianist Benjamin Pasternack began his performance career at age eight, and by the time he was thirteen he was a full-scholarship student at the Curtis Institute of Music in Philadelphia, where his teachers were Rudolf Serkin and Mieczyslaw Horszowski. He also studied with Seymour Lipkin and, after graduation from Curtis, Leonard Shure. Mr. Pasternack has appeared with the symphony orchestras of Philadelphia, St. Louis, and Hartford, in addition to a recent series of performances with violinist Rafael Druian. He performs regularly in solo and chamber recitals and has been heard several times on the Boston Symphony Orchestra's series of "Supper Concerts."

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SEIJI OZAWA, Music Director



105th Season

1985-86



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Rostropovich Joins Ozawa for BSO Pension Fund Concert, Sunday, 1 December

Mstislav Rostropovich joins Seiji Ozawa and the BSO on Sunday, 1 December at 3 p.m. in a special, non-subscription concert to benefit the orchestra's Pension Fund. Making his only Boston appearance this season, Rostropovich is the featured soloist in Tchaikovsky's Variations on a Rococo Theme and Dvořák's Cello Concerto. The program also includes Beethoven's *Egmont* Overture. Tickets priced from $8 to $30 are available at the Symphony Hall Box Office.

Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the coming months will take place at 6 p.m. on 14, 16, and 26 November; 3 December; 11, 14, 16, 18, and 28 January. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

A Company Christmas at Pops

The second annual "A Company Christmas at Pops" is scheduled for Wednesday evening, December 17. This special holiday Pops concert, a business benefit conducted by John Williams, will feature a program of festive music and a few surprises.

"I am delighted to report that most of our sponsor packages have been sold," stated James F. Cleary, Managing Director of Paine Webber, Inc., and Committee Chairman for the event. "I urge businesses who wish to participate either as a sponsor or advertiser in this special program to act soon."

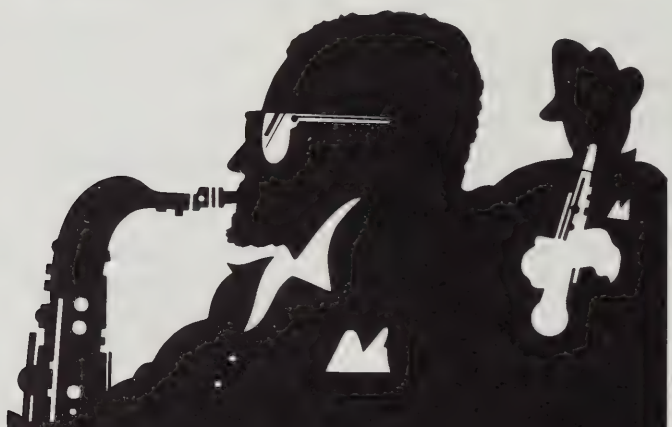
Sponsor packages including 16 tickets, dinner, and holiday drinks are $2,500. Program book advertising rates are $1,000 for a full page, $600 for a half-page. For further information, please contact Eric Sanders or Sue Tomlin in the BSO Corporate Development Office, Symphony Hall, Boston, MA 02115, or call (617) 266-1492.

BSO Business & Professional Leadership Program

Corporate support of the BSO has more than tripled in the past three years, with the result that nearly 400 companies are contributing more than $1 million annually to the orchestra. This has been accomplished through the activities of the BSO Business & Professional Leadership Program, which was founded in 1980 by area executives in recognition of the BSO's significant contribution to the corporate community. The program is overseen by a committee including business leaders from companies throughout New England, making it possible for businesses to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America: "Presidents at Pops," "A Company Christmas at Pops," the BSO Corporate Enrichment Program, leadership dinners held in Symphony Hall, and special-event underwriting. Contributions for membership begin at $1,000. For further information on how your company or professional partnership can join this program, contact Eric Sanders or Sue Tomlin in the BSO Corporate Development Office, (617) 266-1492.

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BSO Members in Concert

Max Hobart opens the 1985-86 Civic Symphony Orchestra season on Sunday, 24 November at 3 p.m. at Jordan Hall. The program includes music of John Knowles Paine and Edward MacDowell, Aaron Copland's *El Salón México*, and the Dvořák Cello Concerto with soloist Ronald Thomas. Single tickets will be available at $10 and $7; full-season subscriptions are still offered at this time as well. For further information, please call 326-8483.

The Newton Symphony Orchestra, Ronald Knudsen conducting, offers a Holiday Pops concert on Saturday, 7 December at 8 p.m. at Temple Mishkan Tefila in Chestnut Hill. Pianist Hugh Hinton will be featured in the Ravel Piano Concerto in G. Tickets are $10; for further information and reservations, call 965-2555.

Ronald Feldman leads the Mystic Valley Orchestra in Stravinsky's Octet, Dohnányi's Harp Concerto with soloist Elizabeth Morse, and Mozart's *Sinfonie concertante* for oboe, clarinet, horn, and bassoon on Sunday, 15 December at 3 p.m. at Harvard University's Paine Hall. Tickets are $6 ($4 students, seniors, and special needs). For further information, please call 491-4663.

New Price for the Boston Symphony Cookbook

Since its introduction two years ago, "The Boston Symphony Cookbook" has been pleasing the palates of thousands of food-loving music lovers. Featuring 500 recipes contributed by classical music aficionados and musicians the world over, the cookbook is now available for the new price of $12 at the Symphony Shop, or for $14 by mail ($12 plus $2 postage and handling). For mail orders, please send your check, payable to "Boston Symphony Orchestra," to the Volunteer Office, Symphony Hall, Boston, MA 02115.

Orchestra Book Updated

Learn more about the members of the BSO with a copy of "The Orchestra Book," updated through the 1984-85 season with inserts. Available at the Symphony Shop for $4, or by mail for $5 (includes $1 for postage and handling), the book includes biographies and photos of your favorite orchestra members. For mail orders, please send your check, payable to "Boston Symphony Orchestra," to the Volunteer Office, Symphony Hall, Boston, MA 02115.

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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.
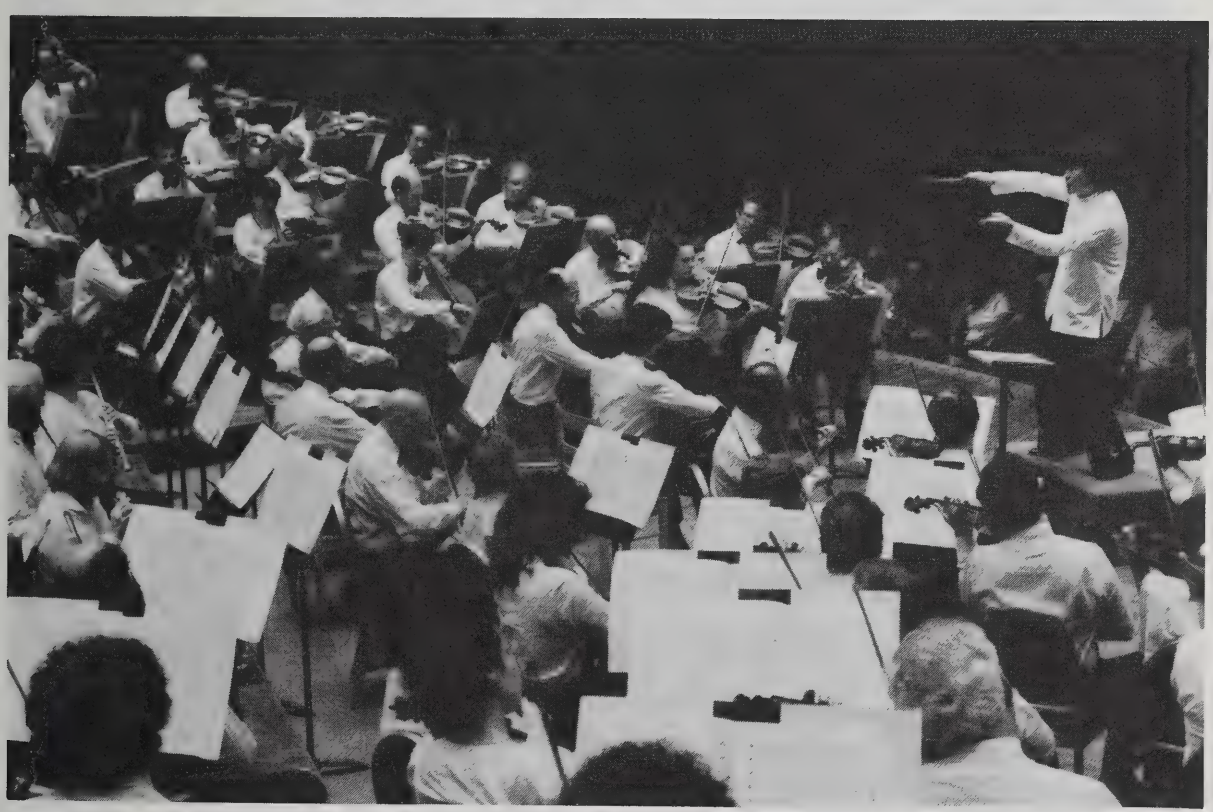
As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

* *Participating in a system of rotated seating within each string section.*
† *On sabbatical leave.*

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

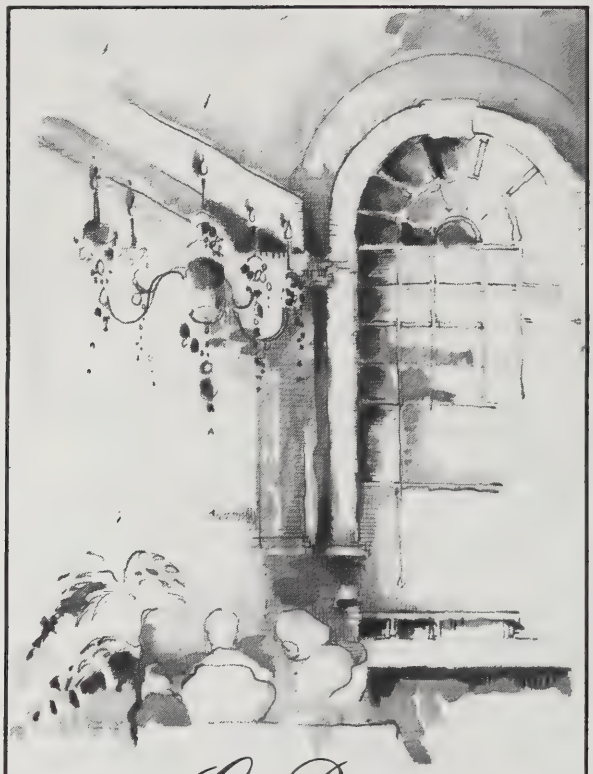
In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this

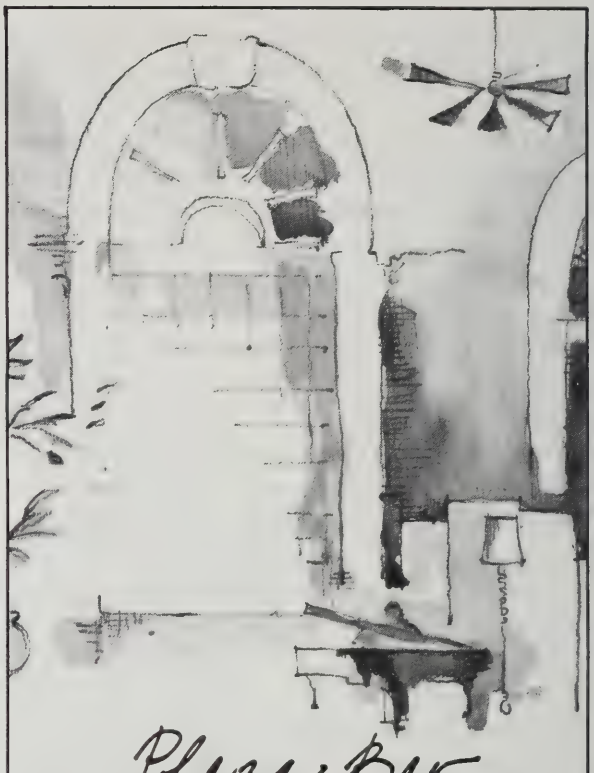


Henry Lee Higginson



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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Rostropovich and the BSO

Mstislav Rostropovich, in his only
Boston appearance this season, joins
Seiji Ozawa and the Boston Symphony Orchestra
in a special, non-subscription concert.

Beethoven	*Egmont* Overture
Tchaikovsky	Variations on a Rococo Theme
Dvořák	Cello Concerto

Sunday, 1 December, 3 PM
Symphony Hall

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Tuesday, 19 November at 8

JAHJA LING conducting

RESPIGHI — *Ancient Airs and Dances*, Suite No. 1
- Molinaro: *Balletto detto il Conte Orlando*
- Galilei: *Gagliarda*
- Anon.: *Villanella*
- Anon.: *Passo mezzo e mascherada*

SCHUBERT — Symphony No. 5 in B-flat, D.485
- Allegro
- Andante con moto
- Menuetto: Allegro molto
- Allegro vivace

INTERMISSION

DVOŘÁK — Symphony No. 8 in G, Opus 88
- Allegro con brio
- Adagio
- Allegretto grazioso
- Allegro ma non troppo

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Ottorino Respighi
Ancient Airs and Dances, Suite No. 1



Ottorino Respighi was born in Bologna, Italy, on 9 July 1879 and died in Rome, 18 April 1936. He made this orchestral transcription of lute airs and dances in 1917, and Bernardino Molinari conducted the first performance with the Augusteo Orchestra, Rome, on 3 March 1917. The first performance in America was given by Arturo Toscanini and the orchestra of the Teatro alla Scala, Milan, in New York on 4 January 1921, the same conductor and orchestra bringing the work to Boston on 20 January that year. Pierre Monteux conducted the second, third, and fourth movements only with the Boston Symphony on 26 and 27 October 1923. Serge Koussevitzky, Richard Burgin, and Charles Munch took it up in later seasons, Burgin giving the three-movement version, as did Monteux when he conducted it again at Tanglewood in 1961. The orchestra's most recent performances of the four-movement suite were given by Seiji Ozawa in February and March 1977. Respighi's suite calls for two flutes, two oboes, English horn, two bassoons, two French horns, trumpet, harp, harpischord, and strings.

It is easy enough, nowadays, to hear sixteenth-century lute music in concert, on records, or over the radio, but in 1917 there were no recordings by Julian Bream, Walter Gerwig, Eugene Müller-Dombois, Konrad Ragossnig, Anthony Rooley, or James Tyler, no concerts by the Boston Camerata, Calliope, and the Greenwood Consort. Early music, as we call it now, or ancient music, as it was called then (and that is still reflected in the standard English rendering of Respighi's title *Antiche arie e danze*), was in libraries. Scholars knew about it, but almost no one thought to play it and sing it. Yes, Arnold Dolmetsch, an English instrument-builder and violinist (pupil of Vieuxtemps!), taught himself to play a viola d'amore that had by chance come into his possession, founded a trio dedicated to the performance of early music on original instruments, and spent the years from 1902 to 1909 in Boston teaching some of the craftsmen at the Chickering piano factory to restore old instruments and to build replicas of them. In 1912, Wanda Landowska had the Pleyel factory in Paris build her a harpsichord (or something very much like one), and a year later, in Berlin, she became probably the first person since the eighteenth century regularly to teach that instrument. But devoted and energetic as Dolmetsch, Landowska, and a handful of others were, their efforts were isolated, and their music-making reached few people. In those days, moreover, scholars who studied this music and prepared editions of it had, as a rule, no interest in making or in promoting the step from the written copy to performance. There was a real place, then, for the work of an enthusiast and amateur scholar like Respighi, who went on to transcribe two further sets of *Ancient Airs and Dances*, plus another all of genre pieces collected under the title *The Birds*, and who also orchestrated a great many other pieces, from Monteverdi and Frescobaldi, through Bach organ compositions (his version of the *Passacaglia* was much played in the 1930s) and Rossini piano pieces, all the way to Rachmaninoff's *Études-Tableaux*.

The irony here is that if we assume Respighi helped to stir up interest in ancient music, then we would also have to say that he provided for his own obsolescence. That audiences enjoyed—and still do enjoy—his transcriptions is sure. That he

caused people to become interested in the lute music of, say, Simone Molinaro in a way that led them to explore the original is more doubtful. The musical public is many publics, and these many publics are surprisingly insular. I doubt, for example, that many Boston Symphony subscribers go to hear the Waverly Consort or that Noah Greenberg and David Munrow are household names for them. At the same time, it would not surprise me at all if most of the people in the predominantly young audience that goes to concerts of Music for a While and the Renaissance Band or whose shelves are loaded with the records of the Munich Early Music Quartet had never heard one of these Respighi suites. And if they did, they might giggle, which would be understandable, uncharitable, and a bit short-sighted all at the same time.

What the early music movement of the last thirty years has been all about is the emerging dominance of the idea that if we are really to make contact with something as relatively obscure as the fourteenth-century *Roman de Fauvel* or as familiar as Handel's *Messiah*, we must meet that music on its own terms and in sonorities as close as possible to those the composer imagined. It used, however, to be supposed that early music, to be palatable or even comprehensible to twentieth-century listeners, required translating—which is to say that certain of its aspects, from something as specific as scoring to something as general as the rhetorical and expressive stance as a whole, would have to be altered. In that sense, Respighi's suites are translations: the music has been given calcium shots and liver pills, it has been sentimentalized, its harmonies have been fixed up, its melodies smoothed, the form adjusted. And the result is enchanting. It gives, to be sure, a distorted picture of the originals, the difference being that Respighi's versions are charmingly antiqued, while Julian Bream plays Molinaro's *Balletto* as new and living music. But to listen to this Respighi suite is first of all to get a vivid sense of a particular moment in the history of taste and the development of historical perception, and

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then to enjoy elegant, lovingly applied musical craft. Mozart's edition of *Messiah* no longer convinces as a means of access to Handel, but we can take pleasure in it as wonderful if slightly kinky Mozart—and hybrids can exercise a special and seductive charm. In the same terms, the *Ancient Airs and Dances* are delightful Respighi, another utterance of the fantasy that has given us the vivid pictures of the pines on the Janiculum, the fountain at the Villa Medici, and the stained-glass *Matin of St. Clare*.

Respighi was a minor master, but a master surely. He began as pianist, violinist, and violist and in 1900 became principal violist in the opera orchestra at St. Petersburg. There he had the opportunity to take some lessons with Rimsky-Korsakov, which accounts in part for his dazzling skill in writing for orchestra. He soon returned to Italy, tending more toward composition, but still active as a performer, particularly as violist in the Mugellini Quartet. In 1913 he settled in Rome, teaching, later presiding over the St. Cecilia Academy, composing in many forms, and thoroughly enjoying the fame and prosperity his music brought him (notably *The Fountains of Rome* in 1917 and *The Pines of Rome* in 1924). His interest in old music also led him to such works as a Piano Concerto in the mixolydian mode and a *Concerto gregoriano* for violin. He traveled widely, and on 18 and 19 February 1927 he had a whole Boston Symphony concert, appearing as soloist in the Piano Concerto and conducting the second set of *Ancient Airs and Dances*, the overture to his opera *Belfagor*, *Il tramonto* (after Shelley's *The Sunset*) with his wife, Elsa Respighi, as soloist, and *The Fountains of Rome*. He stayed on for a week to hear Koussevitzky give the world premiere of his suite *Church Windows*.

As for the composers behind this first set of *Ancient Airs and Dances*, Simone Molinaro was born in Genoa about 1565 and died there about 1615, having been in charge of the music in the cathedral for the last twelve or so years of his life. He wrote madrigals and much sacred music, but his reputation rests especially on his idiomatic and inventive works for lute. *Balletto* or *ballo* simply means a dance. We don't know of any special significance to the naming of this one after Count Roland.

Vincenzo Galilei was born in Santa Maria a Monte, just outside Florence, in 1520 and died in Florence in 1591. He was a composer, lutenist, and a theoretician learned in many fields including acoustics as well as Greek, Turkish, and Moorish music. He was involved in that group of Florentine gentlemen who called themselves the Camerata and whose investigations into the proper method of performing Greek tragedy led them into the invention of opera: his setting of the Ugolino scene from Dante's *Inferno*, which he used to sing to his own accompaniment, was celebrated. The astronomer Galileo Galilei was his first-born son. A *gagliarda* or galliard is a vigorous dance, usually alternating 6/8 and 3/4 meters.

Thomas Morley, in his *Plaine and Easie Introduction to Practicall Musicke* of 1597, tells us that a villanella is "clownish musick to a clownish matter." This example by the prolific and popular Anon., however, is distinctly on the gentle and melancholic side.

A *passamezzo*—often Englished in the sixteenth-century as "passy-measure"—is a fairly quick dance in duple meter. *Mascherada* or *mascherata* is a song to be performed at a masked ball.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



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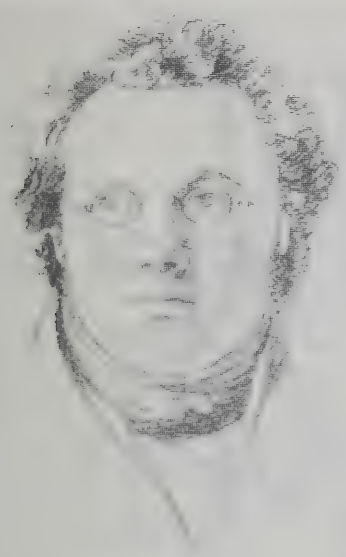
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Franz Schubert
Symphony No. 5 in B-flat, D.485



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. The Symphony No. 5 was completed on 3 October 1816 and first played that fall at the house of the composer and violinist Otto Hatwig in Vienna. The first public performance was given at the Josefstädter Theater, Vienna, on 17 October 1841, Michael Leitermayer conducting. Georg Henschel and the Boston Symphony Orchestra gave the first American performances on 9 and 10 February 1883. Later BSO performances were conducted by Karl Muck, Serge Koussevitzky, Charles Munch, Richard Burgin, Erich Leinsdorf, Seiji Ozawa, Charles Wilson, Aaron Copland, Joseph Silverstein, David Zinman, Pinchas Zukerman, and Sir Colin Davis, who gave the most recent subscription performances in April 1981. The BSO's most recent Tanglewood performance was Zinman's, in 1975, but Zubin Mehta performed this symphony there in August 1979 with the New York Philharmonic, while the BSO was on tour in Europe. The score calls for flute, two each of oboes, bassoons, and horns, plus strings.

When Schubert was fifteen years old, his voice changed, his five years as a choirboy in the Imperial chapel came to an end, and with them his residence at the *Stadtkonvikt* or City Seminary. Like every boy in a boarding school he had complained about the food, but he had also learned a lot. Under the guidance of the eminent Antonio Salieri, whose pupils included Beethoven and Liszt, he had become firmly grounded in composition (and had acquired the habit of dating his manuscripts, for which scholars are profoundly grateful). Playing in the orchestra under the direction of Joseph Spaun, a law student who would later become Schubert's closest and most constant friend, he also acquired invaluable knowledge of orchestral practice.

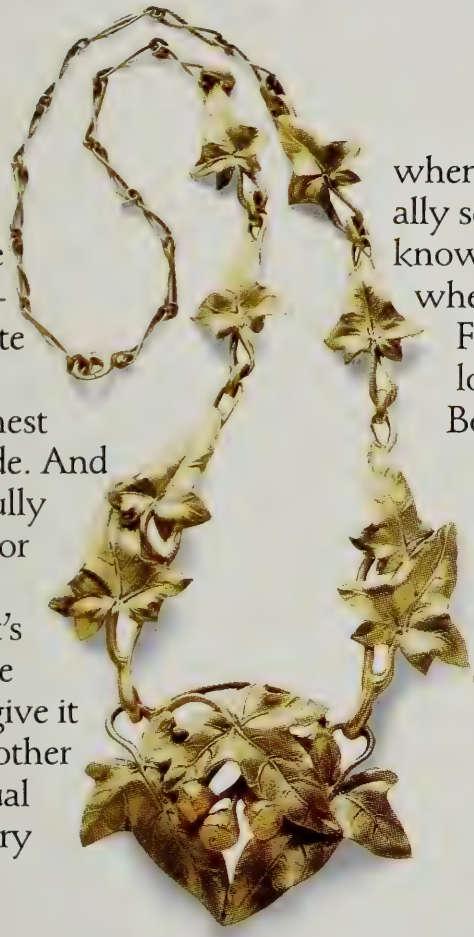
The presence of Salieri in Schubert's life continued to be a factor over the next four years, but the time from his leaving the seminary to his writing the Fifth Symphony was otherwise full of change and event. He spent a year in a teacher's training school and in August 1814 took a job at his father's school, teaching the tiniest tads their ABC. When that year of training began, he had just finished his First Symphony, after which he got to work on his first large-scale opera, *Des Teufels Lustschloss* (*The Devil's Pleasance*). The year 1814 saw the revision of that work, the composition of major pieces in many genres, and, most amazingly, the writing on 19 October of *Gretchen am Spinnrade*, his first Goethe setting, his first masterpiece, and an achievement in musical fantasy and human insight that no boy of seventeen has any business knowing how to bring off. The next year, 1815, was a year with 145 songs in it, among them *Erlkönig*, *Heidenröslein*, and *Rastlose Liebe*, and there was time besides for two symphonies and other large-scale works for church, stage, and chamber. There were personal setbacks in 1816, notably the failure to land a teaching post at Laibach (now Ljubljana) and Goethe's frosty non-response to receiving a package of Schubert's songs. But the catalogue grew to include, among other things, masterful songs like *An Schwager Kronos*, *Seligkeit*, *Litanei*, *Der Wanderer*, and a series from Goethe's *Wilhelm Meister*, the sonatas (falsely know as sonatinas) for

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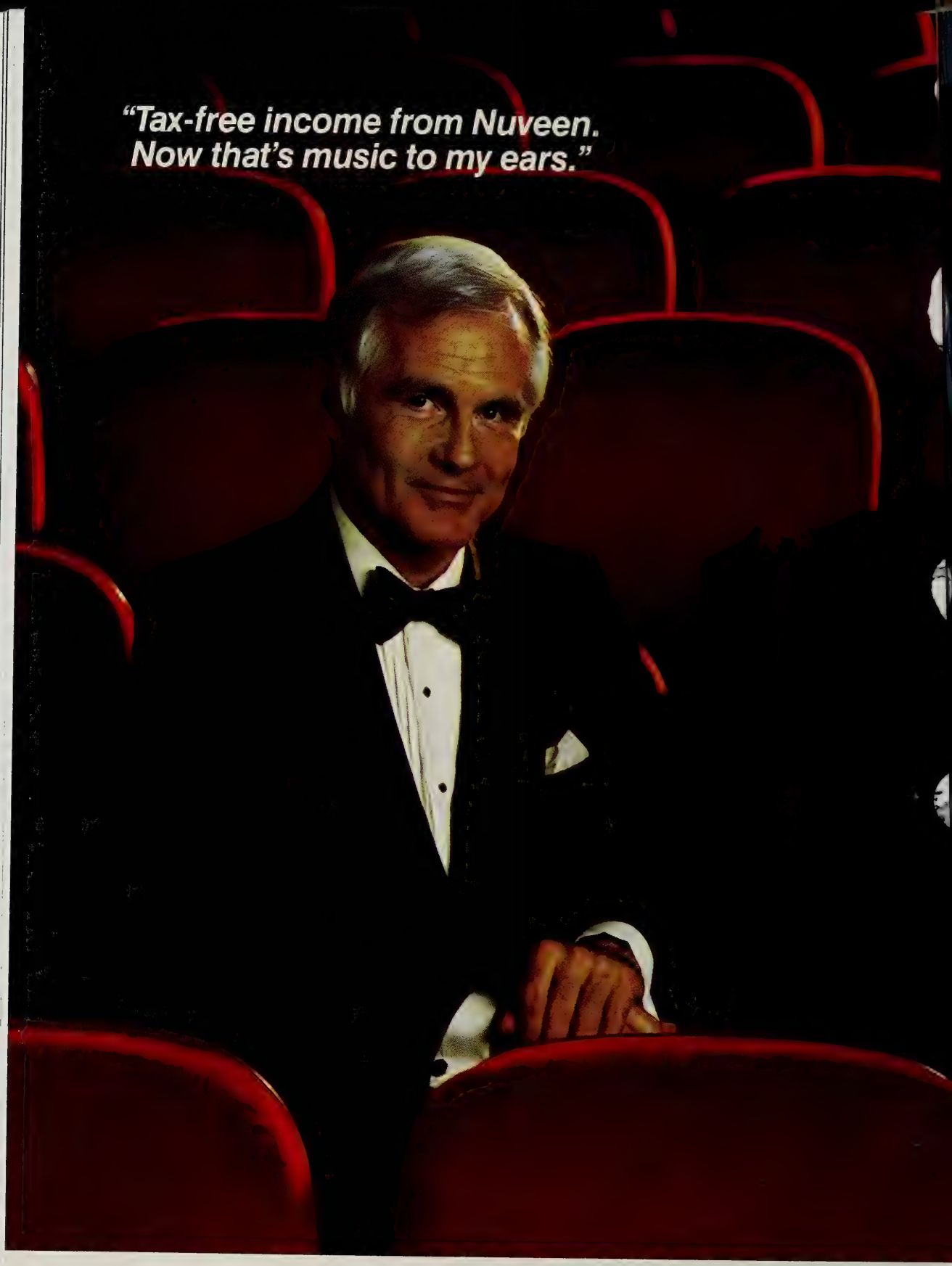


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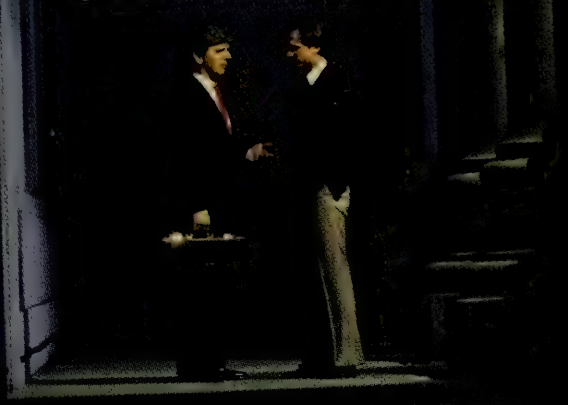


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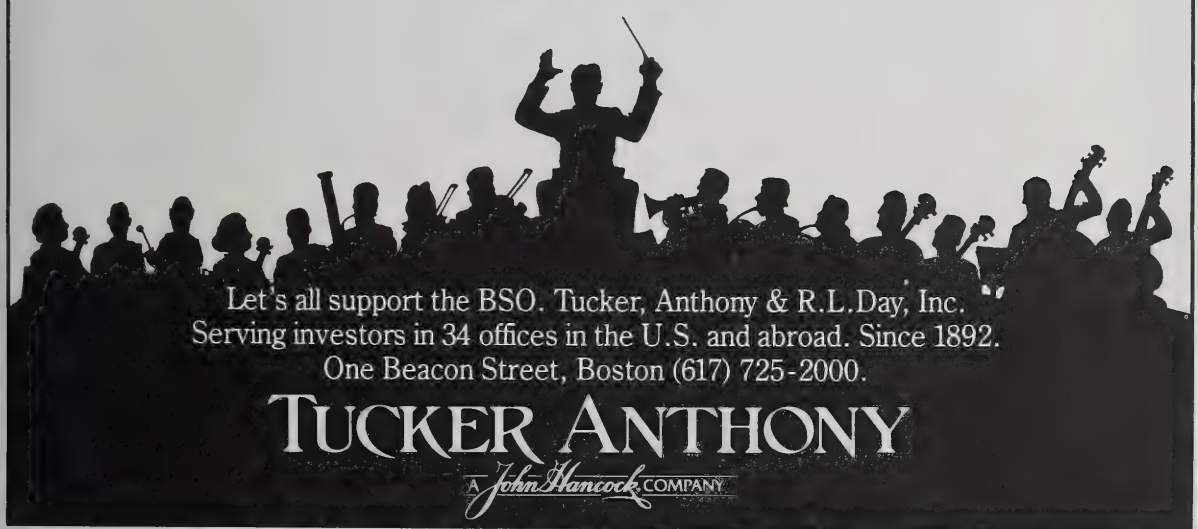
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violin and piano, and the *Tragic* Symphony. In sum, the Schubert who wrote the Symphony No. 5, though a very young man whose twentieth birthday was about four months away, was an experienced and thoroughly professional composer.

In every way, this symphony is a brilliant achievement. We sense it in the utterly natural, breath-stoppingly original opening gesture that is both a beginning and a preparation for another beginning. We sense it not only in so piquant a moment but also in the grand harmonic strategy and the polyphonic skill upon which the powerful development is built. The songful second movement beautifully makes one of Schubert's favorite and most characteristic modulations to the key a major third below home (here from E-flat to C-flat). The minuet, fast, fiery, and really not minuet-like at all, confirms what Schubert's friends tell us—that Mozart's great G minor symphony was a special favorite. From this tight storm, however, the Trio brings relief in Schubert's most blissful vein. With the quick finale, Schubert returns to something like the mood, energy, and unostentatious, rich skill that informed the first movement.

—M.S.

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Antonín Dvořák
Symphony No. 8 in G, Opus 88



Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, on 8 September 1841 and died in Prague on 1 May 1904. He wrote his Symphony No. 8 between 26 August and 8 November 1889 and conducted the first performance in Prague on 2 February 1890. Arthur Nikisch and the Boston Symphony Orchestra gave the first American performance on 26 February 1892. This symphony has also been given at Boston Symphony concerts under the direction of Charles Munch, Antal Dorati, Erich Leinsdorf, Karel Ančerl, Charles Wilson, Joseph Silverstein, and Seiji Ozawa, who gave the most recent subscription performances in October 1980 and the BSO's most recent Tanglewood performance in July 1981. More recently at Tanglewood, Christoph von Dohnányi led the Cleveland Orchestra in the Dvořák Eighth while the BSO was in Europe in August 1984. The symphony is scored for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

When it comes to muddle over numbering of works, Dvořák can hold his own against all comers, Haydn and Schubert included. He himself sometimes assigned the same opus number to different pieces, and his principal publisher, Fritz Simrock, was inclined to assign deceptively high numbers to early works that he was just getting around to issuing, angering the composer and muddling our sense of chronology. The Symphony No. 8 in G is one that older listeners and record collectors will remember as No. 4. Dvořák wrote nine symphonies. Five were published in his lifetime, as of course Nos. 1 through 5, but even on its own terms that numbering turns out to be wrong because the first of those five in order both of composition and performance, the F major, was only the third to be published, and it circulated for more than sixty years as No. 3. Only in the 1950s, with the appearance in print of all four early symphonies, did we begin to use the current, chronologically sensible numbering.

This table may be helpful:

New Number	Old Number	Key	Date	
1		C-minor	1865	*(Bells of Zlonice)*
2		B-flat	1865	
3		E-flat	1873	
4		D minor	1874	
5	3	F	1875	
6	1	D	1880	
7	2	D minor	1885	
8	4	G	1889	
9	5	E minor	1893	*(New World)*



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Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountains.** An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see G.B. Shaw's reviews of Dvořák's sacred works).

In the '90s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher-shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher, Simrock, to take him on.† Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony.

It had been four years since his last symphony, the magnificent—and very Brahmsian—D minor, No 7. During those years he had made yet another attempt to make a success in opera, this time with a political-romantic work called *The Jacobin* (and full, by the way, of superb music), he had revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and had composed what is probably both his most admired and most performed piece of chamber music, the A major piano quintet, Opus 81, as well as the engaging piano quartet in E-flat, Opus 87.

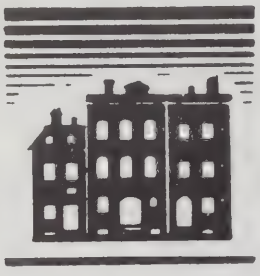
The new symphony opens strikingly with an introduction *in tempo*, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how most splendidly to bring it back at crucial points during the movement. After a broad Adagio, which spends quite some time in E-flat before settling into its real home of C major, Dvořák gives us an enchanting quasi-scherzo, a loping sort of movement in minor. The middle part, in major, which comes back transformed to serve as a brief and quick coda, he borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—M.S.

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*The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until 28 October 1918.

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To read in English about Respighi, go to John C.G. Waterhouse's article in The New Grove Dictionary of Music and Musicians. Seiji Ozawa and the Boston Symphony Orchestra have recorded the three sets of *Ancient Airs and Dances* for Deutsche Grammophon. There are also recordings by Antal Dorati with the Philharmonia Hungarica (Mercury) and by Neville Marriner with the Los Angeles Chamber Orchestra (Angel).

Maurice J.E. Brown's *Schubert: A Critical Biography* is probably the best recent biography, supplemented by Brown's article on Schubert in The New Grove. Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and Deutsch's *Schubert: Memoirs by his Friends* (Da Capo) are valuable, though one must be careful sorting out fact from fiction in the latter. There is a Schubert biography by Arthur Hutchings in the generally excellent Master Musicians series (Littlefield paperback) and a booklet on the symphonies by Maurice J.E. Brown in the series of BBC Music Guides (U. of Washington paperback). For a recording of Schubert's Symphony No. 5, I would recommend Bernard Haitink's with the Concertgebouw (coupled with the *Unfinished*; Philips) or Peter Maag's with the Philharmonia Hungarica (coupled with the too-little-known Symphony No. 6; Turnabout).

There are two good studies of Dvořák by John Clapham: *Antonín Dvořák, Musician and Craftsman*, more concerned with the composer's music than with his life (St. Martin's), and the more purely biographical *Antonín Dvořák* (Norton). Clapham has also contributed the Dvořák article to The New Grove. Alec Robertson's *Dvořák* in the Master Musicians series provides a good survey of the composer's life and works (Littlefield paperback). Also useful is Robert Layton's BBC Music Guide on *Dvořák Symphonies and Concertos* (U. of Washington paperback). Donald Francis Tovey's program note on the G major symphony may be found in his *Essays in Musical Analysis* (Oxford paperback). Of the many Dvořák Eighths listed in the current catalogue, I would unhesitatingly recommend those by Rafael Kubelik and the Berlin Philharmonic (DG) and George Szell with the Cleveland Orchestra (CBS, preferable to Szell's later recording for Angel).

—Marc Mandel



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Jahja Ling



Resident Conductor of the Cleveland Orchestra since September 1985, Jahja Ling joined the Cleveland Orchestra as associate conductor at the start of the 1984-85 season. Previously he served as Exxon/Arts Endowment Conductor of the San Francisco Symphony between 1981 and 1984, first as assistant conductor and then as associate conductor. He was the founding music director of the San Francisco Symphony Youth Orchestra and music director of the San Francisco Conservatory of Music Orchestra. Born in Jakarta, Indonesia, in 1951 of Chinese descent, and now a United States citizen, Mr. Ling began playing the piano at four. At seventeen he won the Jakarta Piano Competition, and a year later he was awarded the John D. Rockefeller III Fund Grant to attend the Juilliard School, where he studied piano with Mieczyslaw Munz and Beveridge Webster and conducting with John Nelson. Having earned a master of music degree, Mr. Ling enrolled at the Yale University School of Music in the doctoral program in orchestral conducting under Otto-Werner Müller, receiving his D.M.A. in May 1985. In 1977 Jahja Ling won a bronze medal in the Arthur Rubinstein International Piano Master Competition in Israel; a year later he won the certificate of honor at the Tchaikovsky International Piano Competition in Moscow. In the summer of 1980 he was awarded the Leonard Bernstein Conducting Fellowship at the Tanglewood Music Center, where he worked with Bernstein, Seiji Ozawa, and Sir Colin Davis. During his tenure in San Francisco, Mr. Ling led the San Francisco Symphony in subscription concerts, in Mostly Mozart and Beethoven festival concerts, in benefit concerts, and in educational concerts. On several occasions he replaced indisposed conductors at short notice with great success. His work with the Youth Orchestra won exceptional acclaim from critics, audiences, and fellow musicians, and he continues his enthusiastic interest in developing the talents of young musicians. This week, Mr. Ling is guest conductor for the Boston Symphony's own Youth Concert programs for both elementary and high school students. In Cleveland, Mr. Ling made an unscheduled debut in January 1985 when he took over subscription concerts for indisposed music director Christoph von Dohnányi; his duties in Cleveland also include the musical supervision of the Sohio/Cleveland Orchestra Radio Network and conducting many of the Cleveland Orchestra's educational concerts.

Mr. Ling has appeared as guest conductor with a number of leading American orchestras, including the Minnesota Orchestra, the National Symphony, the Rochester Philharmonic, the Denver Symphony, and the Indianapolis Symphony. Last season he appeared with the Boston Pops, the orchestras of Syracuse, Hartford, Calgary (Alberta), New Mexico, and Grand Rapids, at the Cleveland Institute of Music and the Oberlin Conservatory of Music, and at the Spoleto USA and Chautauqua festivals. Besides his Boston Symphony Orchestra debut this week, Mr. Ling's engagements this season include the Seattle Symphony, the Rochester Philharmonic, and the Hong Kong Philharmonic.

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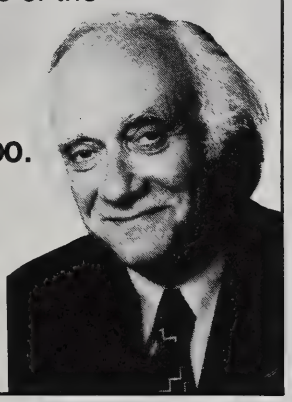
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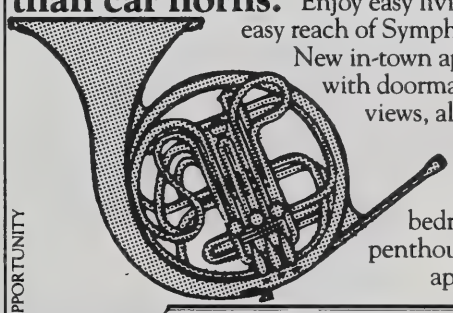
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LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

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105th Season

1985-86



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One Hundred and Fifth Season, 1985-86

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BSO

Rostropovich Joins Ozawa for BSO Pension Fund Concert, Sunday, 1 December

Mstislav Rostropovich joins Seiji Ozawa and the BSO on Sunday, 1 December at 3 p.m. in a special, non-subscription concert to benefit the orchestra's Pension Fund. Making his only Boston appearance this season, Rostropovich is the featured soloist in Tchaikovsky's Variations on a Rococo Theme and Dvořák's Cello Concerto. The program also includes Beethoven's *Egmont* Overture. Tickets priced from $8 to $30 are available at the Symphony Hall Box Office.

Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the coming months will take place at 6 p.m. on 14, 16, and 26 November; 3 December; 11, 14, 16, 18, and 28 January. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

A Company Christmas at Pops

The second annual "A Company Christmas at Pops" is scheduled for Wednesday evening, December 17. This special holiday Pops concert, a business benefit conducted by John Williams, will feature a program of festive music and a few surprises.

"I am delighted to report that most of our sponsor packages have been sold," stated James F. Cleary, Managing Director of Paine Webber, Inc., and Committee Chairman for the event. "I urge businesses who wish to participate either as a sponsor or advertiser in this special program to act soon."

Sponsor packages including 16 tickets, dinner, and holiday drinks are $2,500. Program book advertising rates are $1,000 for a full page, $600 for a half-page. For further information, please contact Eric Sanders or Sue Tomlin in the BSO Corporate Development Office, Symphony Hall, Boston, MA 02115, or call (617) 266-1492.

BSO Business & Professional Leadership Program

Corporate support of the BSO has more than tripled in the past three years, with the result that nearly 400 companies are contributing more than $1 million annually to the orchestra. This has been accomplished through the activities of the BSO Business & Professional Leadership Program, which was founded in 1980 by area executives in recognition of the BSO's significant contribution to the corporate community. The program is overseen by a committee including business leaders from companies throughout New England, making it possible for businesses to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America: "Presidents at Pops," "A Company Christmas at Pops," the BSO Corporate Enrichment Program, leadership dinners held in Symphony Hall, and special-event underwriting. Contributions for membership begin at $1,000. For further information on how your company or professional partnership can join this program, contact Eric Sanders or Sue Tomlin in the BSO Corporate Development Office, (617) 266-1492.

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George Lillo



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Symphony Shop Opens Additional Seasonal Location

To accommodate your holiday shopping needs, the Symphony Shop has opened an additional location, on the first balcony level near the elevator. Gift ideas abound, from recordings by the BSO and Pops to items with a BSO or musical motif. Calendars, appointment books, drinking glasses, holiday ornaments, and children's books are just part of the exciting array of all-new merchandise. Both the Symphony Shop, in the Huntington Avenue stairwell near the Cohen Annex, and the holiday season location are open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will help you select the perfect holiday gift. For merchandise information, please call 267-2692.

Planned Giving Seminars

The Boston Symphony Orchestra is pleased once again to offer a series of Planned Giving Seminars conducted by John Brown, noted authority in the area of deferred gifts. Remaining seminars for the 1985-86 season will be held prior to the BSO concerts on 12 December, 23 January, 4 February, 18 March, 11 April, and 18 April. For further information please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

Friday Luncheon Series

Subscribers to the Friday series may enjoy luncheon and an informative talk by attending the popular Friday Luncheons. The Boston Symphony Association of Volunteers continues its sponsorship of these events by combining the former "Stage Door Lectures" and "Behind the Scenes Luncheons" into one series. Attend any combination of four for $45, or a single luncheon for $12. Upcoming programs feature BSO Publications Coordinator Marc Mandel speaking on "The Listening Connection" (13 December), Principal Librarian Marshall Burlingame on "The Notes Behind the Sound" (3 January), and Luise Vosgerchian, Walter W. Naumberg Professor of Music at Harvard University, on "Variations in Phraseology from *Bel Canto* to *Parlando*" (31 January). For reservations and a brochure, please call the Volunteer Office at 266-1492, ext. 177.

Art Exhibits in the Cabot-Cahners Room

The Boston Symphony Orchestra is pleased to announce that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 16 December are works from the Boston Society of Architects. Other organizations to be represented during the coming months are Childs Gallery (16 December-13 January), Gallery Naga (13 January-10 February), and Project Art Center/Photo Division (10 February-10 March).

New Price for the Boston Symphony Cookbook

Since its introduction two years ago, "The Boston Symphony Cookbook" has been pleasing the palates of thousands of food-loving music lovers. Featuring 500 recipes contributed by classical music aficionados and musicians the world over, the cookbook is now available for the new price of $12 at the Symphony Shop, or for $14 by mail ($12 plus $2 postage and handling). For mail orders, please send your check, payable to "Boston Symphony Orchestra," to the Volunteer Office, Symphony Hall, Boston, MA 02115.

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be BSO bass trombonist Douglas Yeo (29 and 30 November), and Tanglewood Festival Chorus conductor John Oliver (13 and 14 December).

Remember Someone Special

The Boston Symphony Orchestra has created a Remembrance Fund through which you may recognize special occasions (such as birthdays, anniversaries, and weddings) or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, and have a remembrance card sent in your name, please include with your contribution the individual's name and address and the occasion you wish remembered. Contributions of $10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.
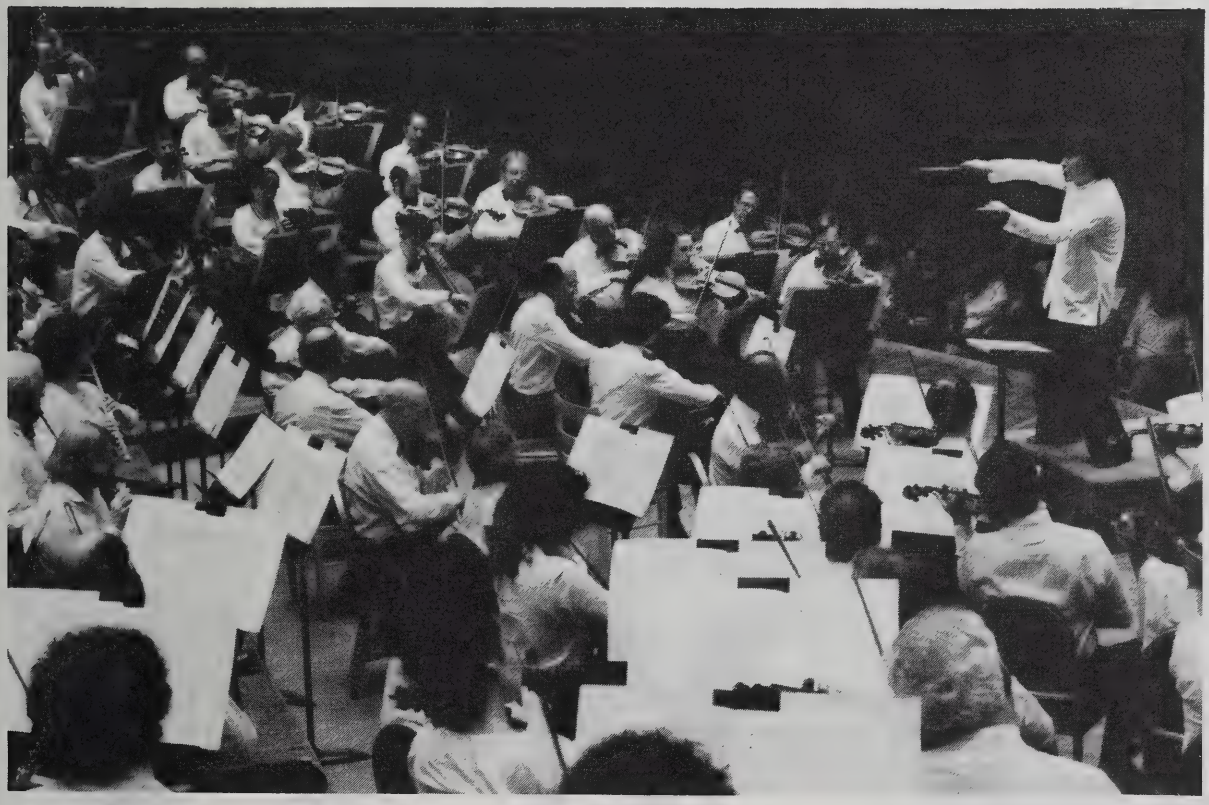
As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



CELEBRATE

New Year's Eve IN OLD VIENNA

at Symphony Hall with members of the Boston Symphony Orchestra and Leonard Slatkin

The New Year's Eve Gala is the perfect way to ring in 1986. Celebrate in style when Leonard Slatkin and members of the BSO present "A Night in Old Vienna." Dance to the music of waltz king Johann Strauss, Jr. Concert highlights include Mozart's "Serenata notturna," K.239. Beethoven's Two Military Marches for the carousel, Op. 145, and J. Strauss's "Thunder and Lightning Polka."

Doors open at 8:30 pm, with entertainment throughout the hall, followed by the concert at 10:15 pm.

*Floor table seats: $55.00**
Floor seats: $37.50
First balcony: $33.00, $25.00
Second balcony: $23.50, $19.00

**One bottle of champagne per table included in ticket price (5 seats per table).*

BOSTON SYMPHONY ORCHESTRA

XII

SYMPHONY HALL

XI



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First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

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Mildred B. Remis chair
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Richard Plaster

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Roger Louis Voisin chair
Andre Côme
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Peter Chapman

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J.P. and Mary B. Barger chair
Norman Bolter

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Douglas Yeo

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Chester Schmitz
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Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Mèanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

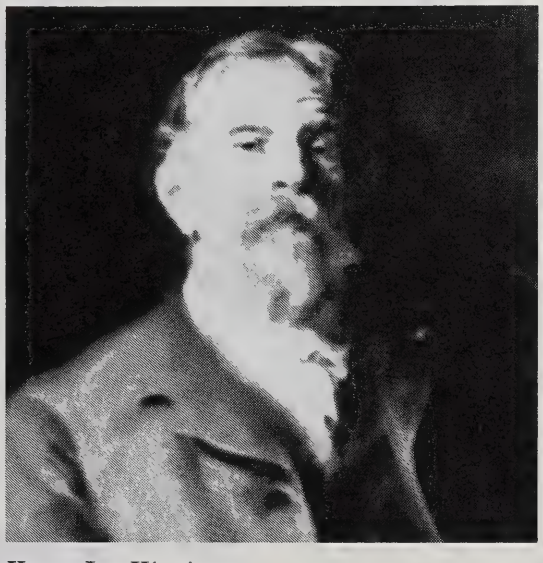
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson

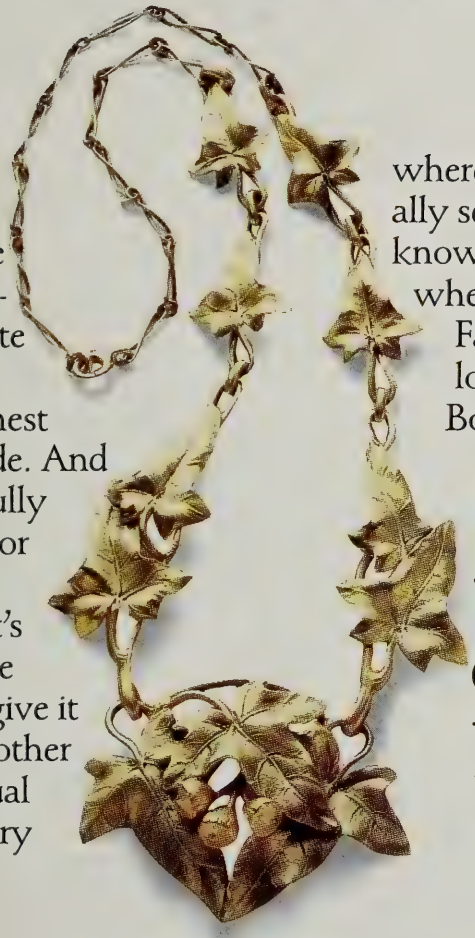
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Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Natalie Hinderas
Interlochen Arts Academy and National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
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Santiago Rodriguez
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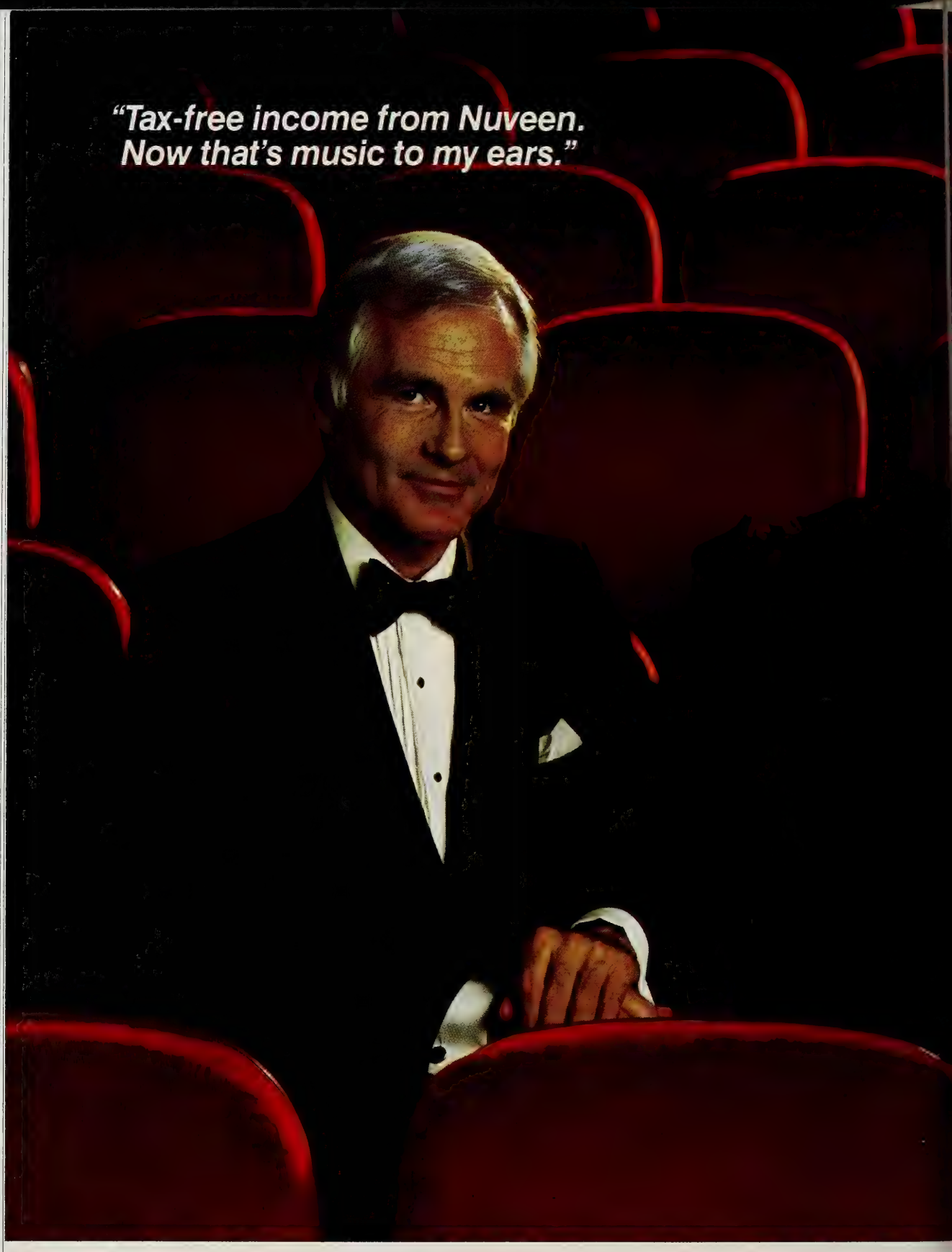


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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

Rostropovich and the BSO

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Tuesday, 26 November at 8

JAHJA LING conducting

Seiji Ozawa is ill, so Jahja Ling will conduct tonight's concert. Please note the following change of program.

RESPIGHI — *Ancient Airs and Dances*, Suite No. 1

Molinaro: *Balletto detto il Conte Orlando*
Galilei: *Gagliarda*
Anon.: *Villanella*
Anon.: *Passo mezzo e mascherada*

SCHUBERT — Symphony No. 5 in B-flat, D.485

Allegro
Andante con moto
Menuetto: Allegro molto
Allegro vivace

INTERMISSION

DVOŘÁK — Symphony No. 8 in G, Opus 88

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

Tonight's concert will end about 9:50.

Philips, Telarc, CBS, Deutsche Grammophon, Angel/EMI, New World, Hyperion, and RCA records

Baldwin piano

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Tuesday 'B'

Jahja Ling



Resident Conductor of the Cleveland Orchestra since September 1985, Jahja Ling joined the Cleveland Orchestra as associate conductor at the start of the 1984-85 season. Previously he served as Exxon/Arts Endowment Conductor of the San Francisco Symphony between 1981 and 1984, first as assistant conductor and then as associate conductor. He was the founding music director of the San Francisco Symphony Youth Orchestra and music director of the San Francisco Conservatory of Music Orchestra. Born in Jakarta, Indonesia, in 1951 of Chinese descent, and now a United States citizen, Mr. Ling began playing the piano at four. At seventeen he won the Jakarta Piano Competition, and a year later he was awarded the John D. Rockefeller III Fund Grant to attend the Juilliard School, where he studied piano with Mieczyslaw Munz and Beveridge Webster and conducting with John Nelson. Having earned a master of music degree, Mr. Ling enrolled at the Yale University School of Music in the doctoral program in orchestral conducting under Otto-Werner Müller, receiving his D.M.A. in May 1985. In 1977 Jahja Ling won a bronze medal in the Arthur Rubinstein International Piano Master Competition in Israel; a year later he won the certificate of honor at the Tchaikovsky International Piano Competition in Moscow. In the summer of 1980 he was awarded the Leonard Bernstein Conducting Fellowship at the Tanglewood Music Center, where he worked with Bernstein, Seiji Ozawa, and Sir Colin Davis. During his tenure in San Francisco, Mr. Ling led the San Francisco Symphony in subscription concerts, in Mostly Mozart and Beethoven festival concerts, in benefit concerts, and in educational concerts. On several occasions he replaced indisposed conductors at short notice with great success. His work with the Youth Orchestra won exceptional acclaim from critics, audiences, and fellow musicians, and he continues his enthusiastic interest in developing the talents of young musicians. Last week, Mr. Ling was guest conductor for the Boston Symphony's own Youth Concert programs for both elementary and high school students. In Cleveland, Mr. Ling made an unscheduled debut in January 1985 when he took over subscription concerts for indisposed music director Christoph von Dohnányi; his duties in Cleveland also include the musical supervision of the Sohio/Cleveland Orchestra Radio Network and conducting many of the Cleveland Orchestra's educational concerts.

Mr. Ling has appeared as guest conductor with a number of leading American orchestras, including the Minnesota Orchestra, the National Symphony, the Rochester Philharmonic, the Denver Symphony, and the Indianapolis Symphony. Last season he appeared with the Boston Pops, the orchestras of Syracuse, Hartford, Calgary (Alberta), New Mexico, and Grand Rapids, at the Cleveland Institute of Music and the Oberlin Conservatory of Music, and at the Spoleto USA and Chautauqua festivals. Besides his Boston Symphony Orchestra debut last week, Mr. Ling's engagements this season include the Seattle Symphony, the Rochester Philharmonic, and the Hong Kong Philharmonic.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Tuesday, 26 November at 8

SEIJI OZAWA conducting

PROKOFIEV — Excerpts from the ballet *Romeo and Juliet*, Opus 64

Act I: Introduction—The Street Awakens—Morning Dance—Interlude—Gavotte—Masks—Dance of the Knights—Balcony Scene—Love Dance

Act II: The Duel—Death of Mercutio—Romeo Decides to Avenge Mercutio—Tybalt's Death—Finale

Act III: Introduction—Act IV: Juliet's Funeral

INTERMISSION

BRAHMS — Symphony No. 1 in C minor, Opus 68

Un poco sostenuto—Allegro
Andante sustenuto
Un poco allegretto e grazioso
Adagio—Più Andante—Allegro non troppo ma con brio—Più Allegro

Tonight's concert will end about 9:55.

Philips, Telarc, CBS, Deutsche Grammophon, Angel/EMI, New World, Hyperion, and RCA records

Baldwin piano

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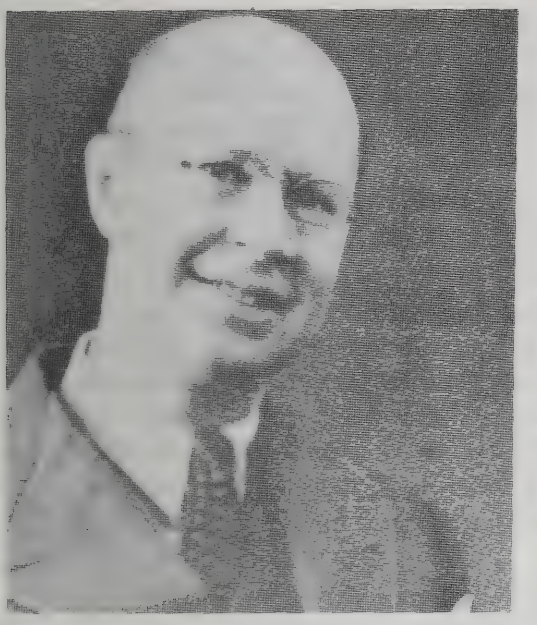
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Sergei Prokofiev
Excerpts from the ballet *Romeo and Juliet*, Opus 64



Sergei Sergeyevitch Prokofiev was born in Sontzovka, near Ekaterinoslav in the Ukraine, on 23 April 1891 and died in Moscow on 5 March 1953. The ballet Romeo and Juliet *was composed in 1935 and 1936. The first performance took place in Brno, Czechoslovakia, in 1938; the Bolshoi performed the piece for the first time on 11 January 1940. In the meantime Prokofiev had already compiled two orchestral suites in 1936 (he later added a third in 1946), and these had made much of the music familiar even before the triumph at the Bolshoi. Prokofiev himself gave the first United States performances of music from* Romeo and Juliet *when he conducted the Second Suite with the Boston Symphony Orchestra on 25 and 26 March 1938. Since then, excerpts from the ballet have been programmed on Boston Symphony Orchestra concerts by Serge Koussevitzky, Richard Burgin, Charles Munch, Stanislaw Skrowaczewski, Erich Leinsdorf, Charles Wilson, Seiji Ozawa, Edo de Waart, Kazuyoshi Akiyama, and Andrew Davis. Prior to this season, De Waart led the most recent subscription performances of music from* Romeo and Juliet *in February 1975; Andrew Davis gave the most recent Tanglewood performance in July 1981. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, tenor saxophone, two bassoons and contrabassoon, four horns, cornet, two trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, tambourine, xylophone, bells, harp, piano, and strings.*

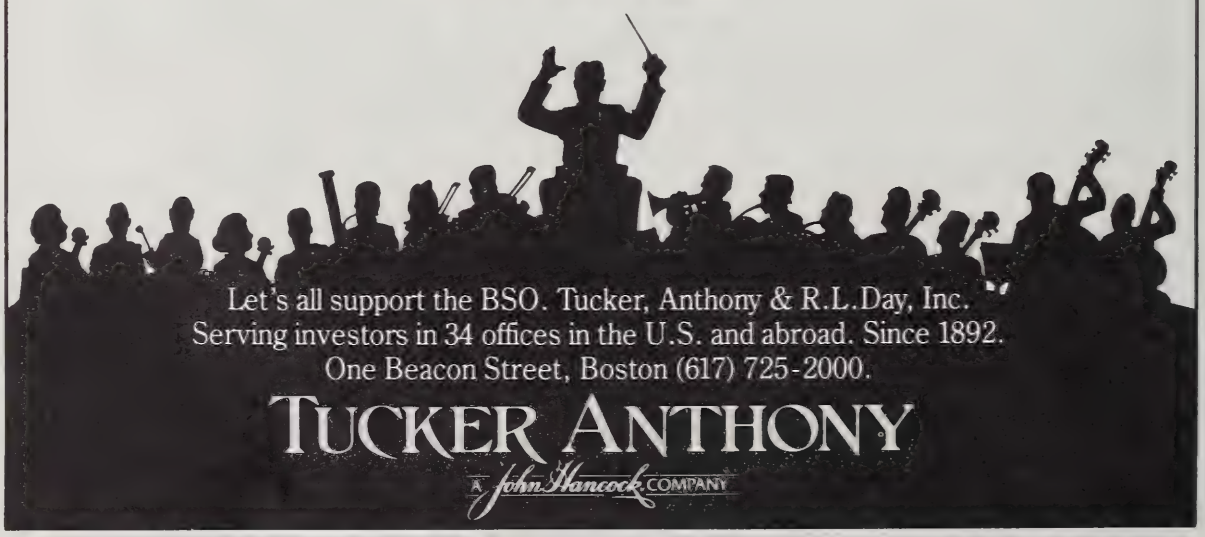
Prokofiev was already an experienced ballet composer when, in the mid-1930s, he began to work on a full-length version of *Romeo and Juliet.* He had attained a firm reputation in the West as a composer of advanced tendencies, but his early music had never been well received in the Soviet Union, where art that did not appeal to the broadest masses was suspicious. After his return to Moscow in 1933, then, his musical style underwent a marked process of simplification as he turned his attention to larger audiences than before. His considerable success in this change may be indicated simply by listing some of the works composed in those first years back in Russia: *Lieutenant Kije*, the Second Violin Concerto, *Romeo and Juliet*, *Peter and the Wolf*, and the film score for Eisenstein's *Alexander Nevsky.*

The proposal for a *Romeo* ballet came from the Kirov Theater in 1934. The composer worked out a scenario in the spring of 1935 with Sergei Radlov, a member of the theater's staff, who was familiar not only with Prokofiev's style but also with the problems of Shakespearean production. The piano score was completed by September 1935, and the orchestration followed. When the Kirov backed out of the production, Prokofiev signed a contract with the Bolshoi in Moscow. But upon delivery of the score, the company declared the music impossible to dance to, and the contract was broken. In an attempt to salvage music in which he put great faith, Prokofiev arranged two orchestral suites of selections from the ballet. These became exceedingly popular and eventually brought pressure for a full theatrical production. Even so, the rehearsal period was exceedingly difficult. The dancers could not understand Prokofiev's music, and they insisted that the scoring was too delicate to

be heard from the stage. The composer stood on the stage to listen and insisted that he could hear everything (though, of course, he probably did not try to dance himself while making this test). He finally agreed to add something to the score to mark the rhythms more precisely (and after his death anonymous "editors" have continued adding rhythmic emphasis to such a degree that a performance bears little resemblance to Prokofiev's delicate chamber-music conception of the score). In the end, the ballet became one of the greatest triumphs in the career of the composer and of the ballerina, Galina Ulanova, who was the first Juliet. Her success was ironic, since all through the rehearsal period, Ulanova had insisted that Prokofiev's music was "strange" and that she simply could not conceive how the love of Romeo and Juliet could be expressed in it.

The selection to be performed here is drawn from all four acts, thus providing a précis of the entire story. (The titles given in bold-face in the following summary are drawn from Prokofiev's score.) Following the **Introduction**, the ballet opens on a street in Verona. **The Street Awakens** as strollers enter in a carefree mood. There is a light-hearted **Morning Dance**. A quarrel leads to a combat involving armed knights, an alarm, and the entrance of the Prince (all of that is omitted in the present selection). An orchestral **Interlude** depicts the princely power.

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The second scene of Act I takes place at a ball at Capulet's house. A **Gavotte** (elaborated by Prokofiev from his Classical Symphony) is inserted at the beginning of this scene in this performance, though in the full ballet it is used to end the party. The present selection also omits our first view of Juliet and jumps to the arrival of Romeo, Mercutio, and Benvolio wearing **Masks**. While his friends jest, Romeo is thoughtful. The guests are entertained by the **Dance of the Knights**. We skip to the extended love scene that closes Act I, which includes the **Balcony Scene** and the **Love Dance** for Romeo and Juliet.

The present selection of excerpts continues with music from Act II, Scene 3 of the ballet, the dramatic encounter and fight that ultimately precipitates the tragedy, **The Duel** between Tybalt and Mercutio. Romeo despairs of keeping the peace and joining his family with that of Juliet. Tybalt mortally wounds Mercutio, who dies with a joke on his lips (**Death of Mercutio**). Tybalt departs. **Romeo Decides to Avenge Mercutio**. When Tybalt reappears, the two men square off for a fight in deadly earnest, with none of the youthful high spirits of the first contest. Finally Romeo stabs Tybalt. In the **Finale** that ends Act II, Benvolio throws his cloak over Romeo's shoulders and pushes him away. The Capulets gather to mourn Tybalt, swearing revenge on his murderer. They depart in a solemn cortège with Tybalt's body.

This performance concludes with one passage from each of the last two acts: the **Introduction** to Act III, which recalls the Prince's power over Romeo's fate, and the opening of Act IV, known as **Juliet's Funeral**, in which the procession appears with her body. After Juliet is placed in the tomb, Romeo appears in despair, believing her to be dead, and kills himself. (The ballet ends with one more passage—Juliet's awakening to see the body of her beloved, and her suicide. She embraces Romeo as she dies.)

The score reveals the mellowing of Prokofiev's earlier style (a process that was to continue in the 1940s), but it is rich in color, accessible without being vapid, and lyrical throughout. The full ballet combines formal dance and divertissement with psychological and dramatic studies of the principal characters in a way that goes back to and continues from Tchaikovsky. The present selection contains examples of both the "personal" and the "public" music of the ballet while highlighting the dramatic essence of the work that remains the most successful and perhaps the greatest narrative ballet to come from Soviet Russia.

—Steven Ledbetter



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Johannes Brahms
Symphony No. 1 in C minor, Opus 68



Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He completed his First Symphony in 1876, though some of the sketches date back to the 1850s. Otto Dessoff conducted the first performance at Karlsruhe on 4 November 1876, and Leopold Damrosch introduced the symphony to America on 15 December 1877 in New York's Steinway Hall. Boston heard it for the first time when Carl Zerrahn conducted it at a Harvard Musical Association concert in the Music Hall on 3 January 1878, and the Boston Symphony played it during its first season on 9 and 10 December 1881, Georg Henschel conducting. It has also been played at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Sir Adrian Boult, Charles Munch, Guido Cantelli, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Rafael Kubelik, Bruno Maderna, Joseph Silverstein, Seiji Ozawa, and Sir Georg Solti. Leonard Bernstein gave the most recent Tanglewood performance this past July, and Seiji Ozawa gave the most recent subscription performances at the opening concerts of this season. The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

When Brahms finished his First Symphony in September 1876, he was forty-two years old. (Beethoven was thirty, Schumann thirty-one, Mahler twenty-eight at the completion of their respective first symphonies; Mozart was eight or nine, but that's another story altogether.) As late as 1873, the composer's publisher Simrock feared that a Brahms symphony would never happen ("Aren't you doing anything any more? Am I not to have a symphony from you in '73 either?" he wrote the composer on 22 February), and Eduard Hanslick, in his review of the first Vienna performance, noted that "seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation."

Brahms already had several works for orchestra behind him: the Opus 11 and Opus 16 serenades, the D minor piano concerto (which emerged from an earlier attempt at a symphony), and that masterwork of orchestral know-how and control, the Variations on a Theme by Haydn, a piece too little performed today. But a symphony was something different and had to await the sorting out of Brahms's complicated emotional relationship with Robert and Clara Schumann, and, more important, of his strong feelings about following in Beethoven's footsteps.

Beethoven's influence is certainly to be felt in Brahms's First Symphony: in its C minor-to-major progress, in the last-movement theme resembling the earlier composer's *Ode to Joy* (a relationship Brahms himself acknowledged as something that "any ass could see"), and, perhaps most strikingly, in the rhythmic thrust and tight, motivically-based construction of the work—in some ways quite different from the melodically expansive Brahms we know from the later symphonies. But, at the same time, there is really no mistaking the one composer for the other: Beethoven's

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rhythmic drive is very much his own, whereas Brahms's more typical expansiveness is still present throughout this symphony, and his musical language is unequivocally nineteenth-century-Romantic in manner.

Following its premiere at Karlsruhe on 4 November 1876 and its subsequent appearance in other European centers, the symphony elicited conflicting reactions. Brahms himself had already characterized the work as "long and not exactly amiable." Clara Schumann found the ending "musically, a bit flat . . . merely a brilliant afterthought stemming from external rather than internal emotion." Hermann Levi, court conductor at Munich and later to lead the 1882 Bayreuth premiere of Wagner's *Parsifal*, found the two middle movements out of place in such a sweeping work, but the last movement he decreed "probably the greatest thing [Brahms] has yet created in the instrumental field." The composer's close friend Theodor Billroth described the last movement as "overwhelming," but found the material of the first movement "lacking in appeal, too defiant and harsh."

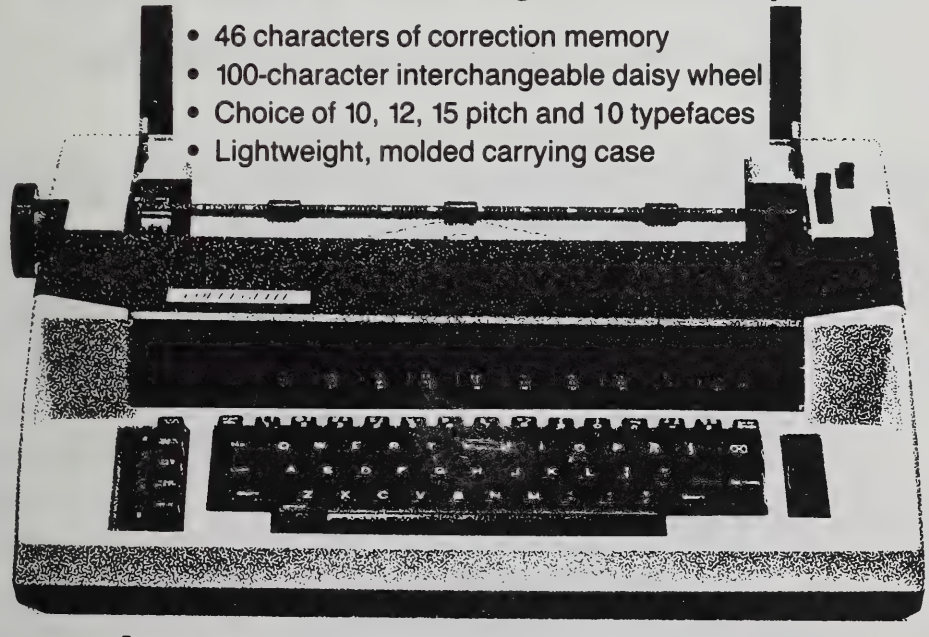
One senses in these responses an inability to reconcile apparently conflicting elements within the work, and the two inner movements do indeed suggest a world quite different from the outer ones. At the same time, these reactions also point to the seeming dichotomy between, as Hanslick put it, "the astonishing contrapuntal art" on the one hand and the "immediate communicative effect" on the other. But the two go hand in hand: the full effect of the symphony is dependent upon the compositional craft which binds the work together in its progress from the C minor struggle of the first movement through the mediating regions of the Andante and the Allegretto to the C major triumph of the finale.

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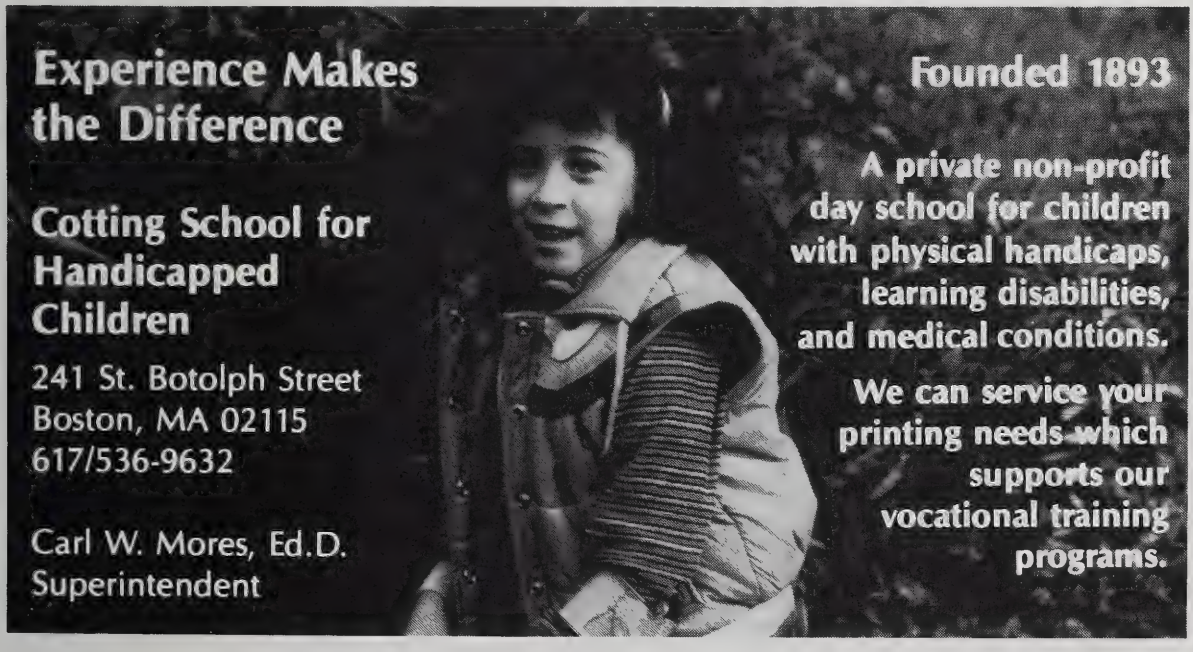
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hesitant, three-note chromatic ascent, across the bar, heard at the start in the violins—are already suggested in the *sostenuto* introduction, which seems to begin in mid-struggle. The movement is prevailingly sombre in character, with a tension and drive again suggestive of Beethoven. The second idea's horn and wind colorations provide only passing relief: their *dolce* and *espressivo* colorings will be spelled out at greater length in the symphony's second movement.

The second and third movements provide space for lyricism, for a release from the tension of the first. The calmly expansive oboe theme of the E major Andante is threatened by the G-sharp minor of the movement's middle section (whose sixteenth-note figurations anticipate the main idea of the third movement), but tranquility prevails when the tune returns in combined oboe, horn, and solo violin. The A-flat Allegretto is typical of Brahms in a *grazioso* mood—compare the Second Symphony's third movement—and continues the respite from the main battle. And just as the middle movements of the symphony are at an emotional remove from the outer ones, so too are they musically distant, having passed from the opening C minor to third-related keys: E major for the second movement and A-flat major for the third.

At the same time, the third movement serves as preparation for the finale: its ending seems unresolved, completed only when the C minor of the fourth movement, again a third away from the movement which precedes it, takes hold. As in the first movement, the sweep of the finale depends upon a continuity between the main Allegro and its introduction. This C minor introduction gives way to an airy C major horn call (originally conceived as a birthday greeting to Clara Schumann in 1868) which becomes a crucial binding element in the course of the movement. A chorale in the trombones, which have been silent until this movement, brings a canonic buildup of the horn motto and then the Allegro with its two main ideas: the broad C major tune (intimated in the first violin phrase of the movement's introduction) suggestive of Beethoven's Ninth, and a powerful chain of falling intervals, which crystallize along the way into a chain of falling thirds, Brahms's musical hallmark. The movement drives to a climax for full orchestra on the trombone chorale heard earlier and ends with a final affirmation of C major—Brahms has won his struggle.

—Marc Mandel





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Prokofiev has suffered from a lack of balanced critical evaluation both in Russia and in the West; Soviet historians tend to attack those works written while the composer was in the "decadent" West as "formalistic" and unmusical, while European and American critics tend to criticize the works of Prokofiev's later years, after he had returned to Russia, as responses to the pressure of "official" standards of musical style. A fundamental and very reasonable book is *Music and Musical Life in Soviet Russia, 1917-1970* by Boris Schwartz (Norton, available in paperback), which is filled with a broad range of fascinating material. An updated edition carries the story forward to 1980 (U. of Indiana). The standard Soviet biography by Israel Nestyev, *Prokofiev* (Standard), has much information but strong biases against the composer's pre-Soviet period. On the other hand, Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* is little more than a hatchet job from the opposite point of view and is by no means scrupulously accurate. Prokofiev's earliest years, through his conservatory days, are richly illuminated in his recently published memoir, *Prokofiev by Prokofiev* (Doubleday). The only complete recording of *Romeo and Juliet* currently available is by André Previn and the London Symphony Orchestra (Angel). For an extended selection of excerpts drawn from all four acts, there is a recording by the Boston Symphony Orchestra under the direction of Erich Leinsdorf (RCA). For a compilation of music drawn from the familiar suites, the recently reissued recording by Dimitri Mitropoulos with the New York Philharmonic is a very good choice (Odyssey).

—S.L.

Florence May, an Englishwoman who knew Brahms and studied piano with him, produced a comprehensive two-volume biography of the composer which is available in an expensive reprint of the original 1905 edition (Scholarly). Karl Geiringer's *Brahms: His Life and Work* is a smaller but no less important biography (Oxford). Also useful are Peter Latham's *Brahms* in the Master Musicians series (Littlefield paperback); John Horton's *Brahms Orchestral Music* in the series of BBC Music Guides (U. of Washington paperback); Julius Harrison's chapter on Brahms in *The Symphony: Vol. I, Haydn to Dvořák*, edited by Robert Simpson (Penguin paperback); and Bernard Jacobson's *The Music of Johannes Brahms* (Fairleigh Dickinson). Donald Francis Tovey's program note on the Brahms First is in the first volume of his *Essays in Musical Analysis* (Oxford paperback). Of special interest are Arnold Schoenberg's essay "Brahms the Progressive" in *Style and Idea* (St. Martin's), and an interview with "Carlo Maria Giulini on Brahms" in Bernard Jacobson's *Conductors on Conducting* (Columbia Publishing Co.). Seiji Ozawa and the Boston Symphony Orchestra have recorded the Brahms First Symphony for Deutsche Grammophon. Also recommended are performances by Herbert von Karajan and the Berlin Philharmonic (DG), Kurt Masur and the Leipzig Gewandhaus (Philips), Georg Solti and the Chicago Symphony (London), and the new live-concert performance by Leonard Bernstein and the Vienna Philharmonic (DG). Of significant historical interest, and each a very great performance in its own right, are the recordings by Wilhelm Furtwängler and the Berlin Philharmonic (DG), Guido Cantelli and the Philharmonia Orchestra (World import), and Arturo Toscanini with the NBC Symphony (RCA).

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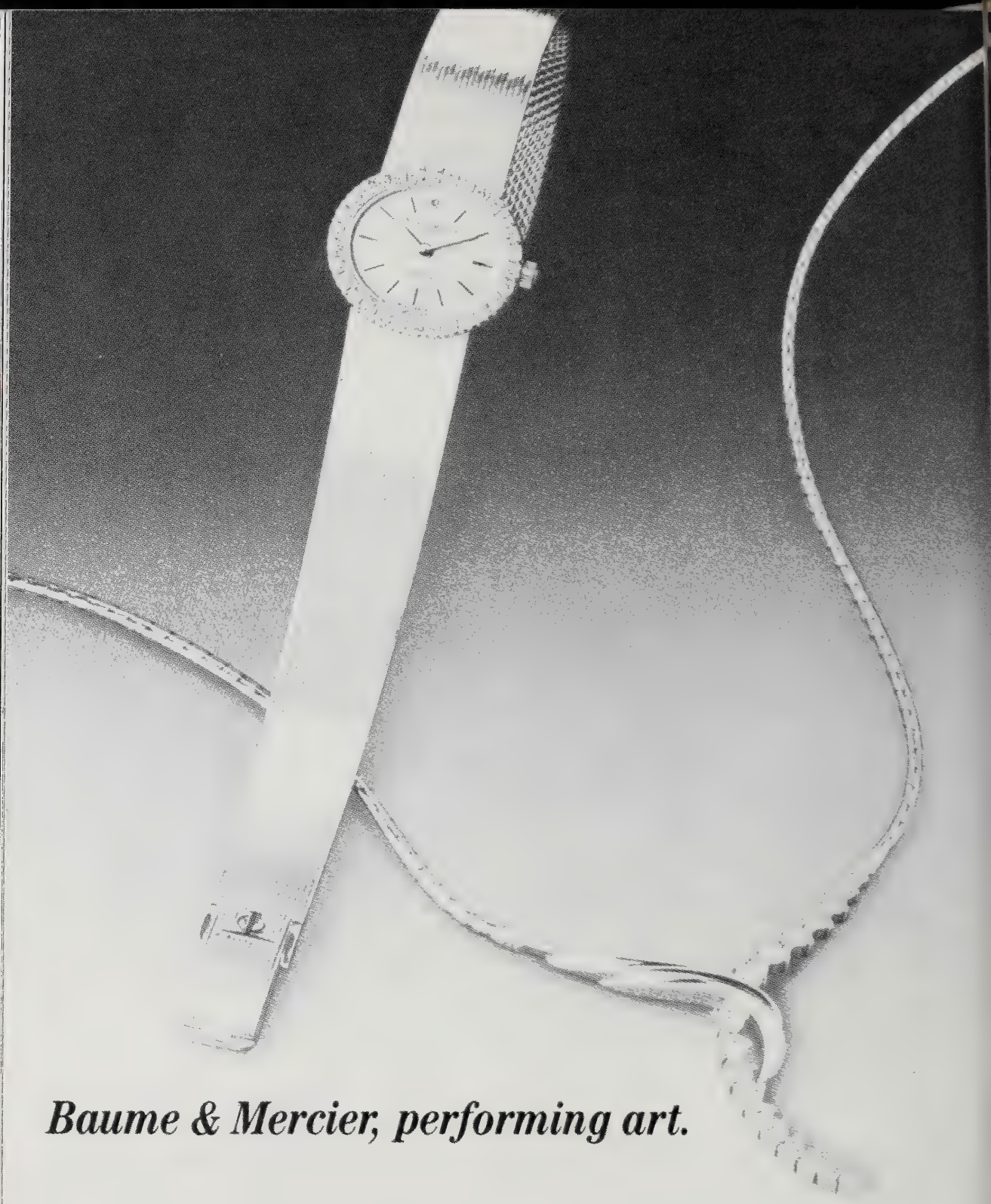
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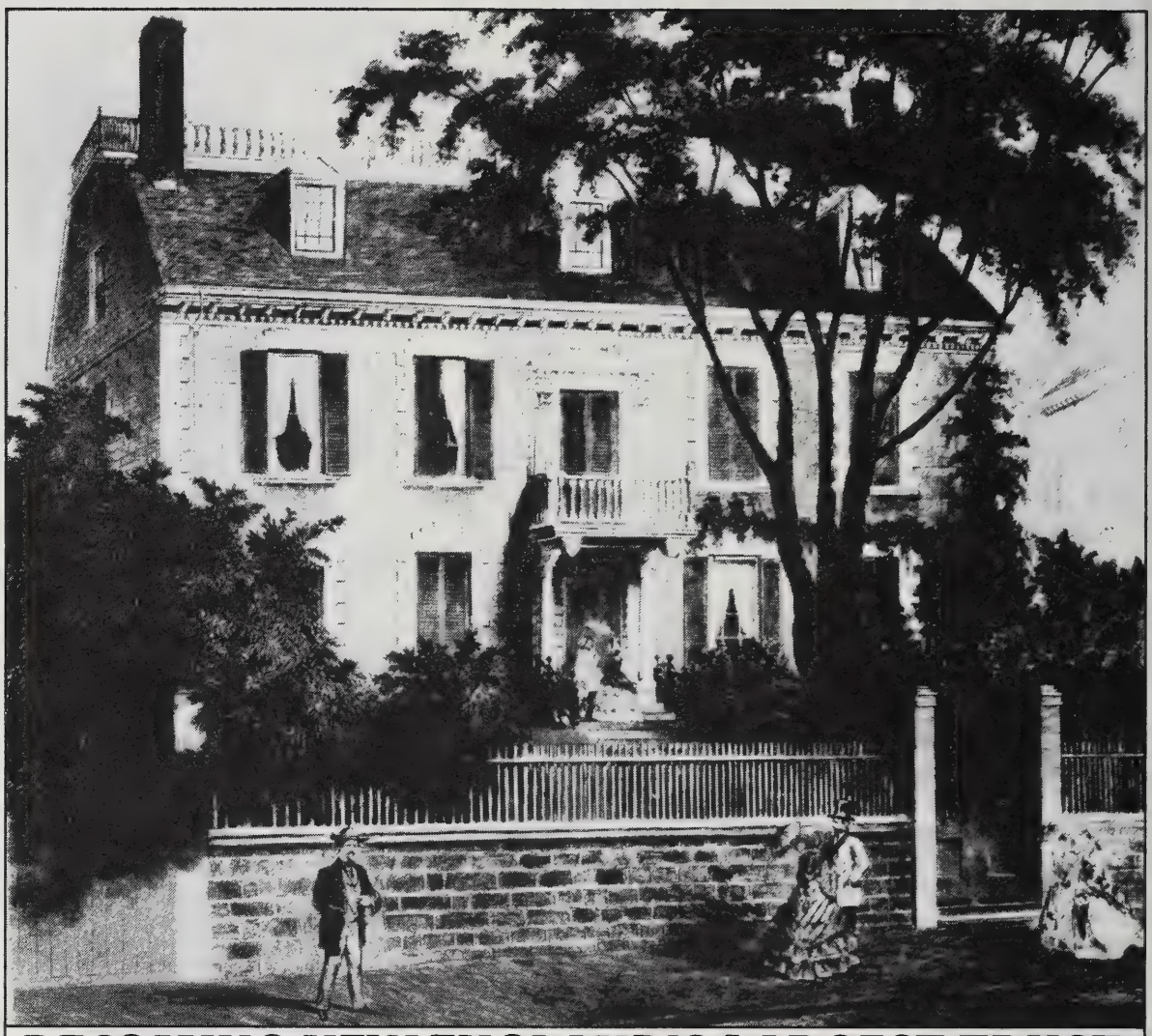
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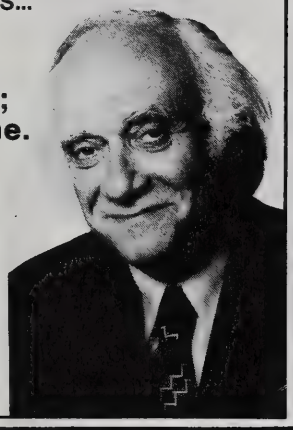
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Thursday '10'—Wednesday, 27 November, 8-9:50
Friday 'A'—29 November, 2-3:50
Saturday 'A'—30 November, 8-9:50
SEIJI OZAWA conducting

Kojiba	*Hiroshima Requiem*
Chopin	Piano Concerto No. 2

MAURIZIO POLLINI

Dvořák	Symphony No. 7

Sunday, 1 December at 3
Pension Fund Concert
SEIJI OZAWA conducting

Beethoven	*Egmont* Overture
Tchaikovsky	Variations on a Rococo Theme, for cello and orchestra
Dvořák	Cello Concerto

MSTISLAV ROSTROPOVICH

Remaining tickets available at Symphony Hall Box Office.

Tuesday 'C'—3 December, 8-9:50
SEIJI OZAWA conducting

Sibelius	Violin Concerto

VIKTORIA MULLOVA

Prokofiev	Excerpts from *Romeo and Juliet*

Wednesday, 11 December at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday 'A'—12 December, 8-10:35
Friday 'B'—13 December, 2-4:35
Saturday 'B'—14 December, 8-10:35
SEIJI OZAWA conducting

J.S. Bach	Mass in B minor

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KATHERINE CIESINSKI, mezzo-soprano
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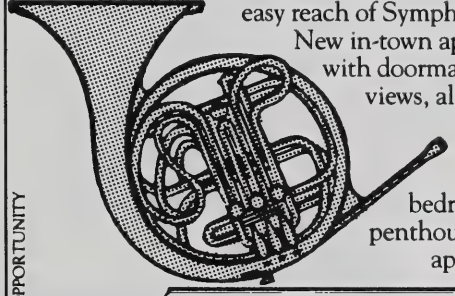
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SUPPER CONCERT IV

Tuesday, 26 November at 6
Tuesday, 3 December at 6

JOEL SMIRNOFF, violin
GERALD ELIAS, violin
BERNARD KADINOFF, viola
CAROL PROCTER, cello
MARTIN AMLIN, piano

SIBELIUS — Sonatina in E for violin and piano, Opus 80

Lento—Allegro
Andantino
Lento—Allegretto—Vivace

Mssrs. SMIRNOFF and AMLIN

SIBELIUS — String Quartet in D minor, Opus 56, *Voces intimae*

Andante—Allegro molto moderato
Vivace
Adagio di molto
Allegretto (ma pesante)
Allegro

Mssrs. SMIRNOFF, ELIAS, and KADINOFF, and Ms. PROCTER

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Tues 'B'/Tues 'C'

Jean Sibelius
Sonatina in E for violin and piano, Opus 80
String Quartet in D minor, Opus 56, *Voces intimae*

Outside of his native Finland the fame of Sibelius is based almost entirely on works for orchestra, most notably, of course, the series of seven symphonies composed between 1899 and 1924. Yet he did not write a single orchestral piece until he was in his mid-twenties, and none heard with any frequency today until he was nearly thirty. His early work contained a rich outpouring of chamber music. Yet after embarking on orchestral composition with some degree of success, he turned all but completely away from the various combinations of chamber instruments for the rest of his long life, and he declined to publish even those early works that he had in his trunk. The early interest in chamber music came, of course, from the fact that he could hear that music performed, whereas there was not yet a permanent orchestra in Helsinki at the time of the composer's birth. By the 1890s, when he discovered his natural flair for the orchestra, most chamber music forms were simply laid aside, and even the earlier works, evidently based on classical models, often do not survive complete.

On one of the rare occasions in his later life that Sibelius returned to a chamber-music medium, the reason was surely not inner necessity but simply the fact that orchestral performance was impractical. The year was 1915, and even far away from the battlefields of the raging European war, the normal run of cultural life was hard to maintain—especially when, as in the case of Sibelius, it was difficult to maintain contact with his publisher in Germany. Breitkopf & Härtel's catalogue ran to some twenty-three pages listing works of Sibelius, but since Finland had not signed the Berne Convention, he found it impossible to receive the royalties due him during wartime. Thus, even as he fiddled with the first of two major revisions of his recently completed Fifth Symphony, Sibelius began composing a series of smaller works to be published by the Danish firm of Hansen, works that might conceivably receive performances—and provide needed income—even as hostilities continued. These included several sets of piano miniatures and short violin pieces, as well as the Opus 80 Sonatina, which is by far the finest work of the group.

We know already from the Violin Concerto that Sibelius was a master composer for the violin, which was, after all, his own instrument. Though the Sonatina is a work of much smaller scope than he normally wrote, there can be no question of the composer's identity, either in the melodic style or in the overtly "orchestral" conception of much of the piano part. All of the movements make use in some way of the thematic idea derived from the first four notes of the violin's Allegro in the first movement, a typically Sibelian device of unification. It appears in the charmingly reticent slow movement in a varied form and becomes a vehicle for brilliant virtuosity in the final Vivace.

The only large chamber work by Sibelius, far and away his most successful contribution to any medium of chamber music (though it has never really been famous), is the D minor string quartet, Opus 56, to which he gave the title *Voces intimae* ("*Intimate voices*"). Sibelius composed the work mostly in London in the early months of 1909. He had gone to England to conduct some of his works at a time when English musicians were becoming more and more enthusiastic about him. He spent several months there, frequently invited to gatherings of musicians; yet he felt unable to take part fully in any congenial gatherings because he was required to abstain totally from the free flow of liquor (in an attempt to avoid his own tendency to alcoholism), and his hosts later said that he gave the impression of a man who never laughed. According to press announcements made after his return to Finland, he was working on two further string quartets, but *Voces intimae*, which was already completed at the time of that announcement, is the only one ever to have been

published. Perhaps the ideas sketched in the later, abortive quartets made their way, transformed, into the Fourth Symphony or one of the other later works.

The quartet has an unusual five-movement ground plan, with the middle three movements consisting of two dance forms balanced on either side of a central slow movement. A similar layout is found in some early works of Haydn, though there is nothing else Haydnesque about Sibelius's work. For one thing, Sibelius provides a chain of connecting links between one movement of his quartet and the next, restatements and developments of thematic ideas that cause the five movements to be inescapably intertwined.

The first movement has a concentration and sense of flow that make it one of his finest achievements, a compelling argument lurking under a relaxed musical surface that suggests, here and there, the modal character of Finnish folk music. The D minor (or Dorian mode) of the opening is impressively contrasted to the smiling A major of the second theme, and the sense of continuity is quite wonderful. The scherzo that follows is based on material derived entirely from the first movement, turned into feathery whispers; the derivation only becomes evident at the end, which quotes the A major theme of the opening movement directly. The slow movement is less concentrated, but it contains many beautiful ideas that commentators have linked to the Fourth Symphony, begun a year later, and it contains some of the most passionately expressive pages Sibelius ever wrote. The second scherzo, Allegretto *ma pesante*, is perhaps the most direct and rustic in its musical expression, which starts out like a heavily clomping dance of country folk, though it reworks material from the slow movement. The finale is more like the epic Sibelius that we know from the orchestral works, built up with an exhilarating momentum that recalls the great tone poems, while at the same time presenting itself as a true string quartet that happens to have been composed by a great symphonist.

—Steven Ledbetter

Joel Smirnoff

A Boston Symphony Orchestra violinist since 1980 and a winner of the 1983 International American Music Competition for Violinists sponsored by Carnegie Hall and the Rockefeller Foundation in New York, Joel Smirnoff will become second violinist of the Juilliard String Quartet next fall. Mr. Smirnoff began piano lessons at four and violin at seven; he also studied ballet and dance. A history major at the University of Chicago, he went on to earn his bachelor of music and master of music degrees at the Juilliard School of Music. Before joining the Boston Symphony Orchestra, Mr. Smirnoff was concertmaster of the Chicago Ballet Company, made children's movies, played blues and jazz, recorded television and radio ads, composed and arranged, and appeared as solo violinist with the Contemporary Chamber Players of the University of Chicago. He was also a founding member of the Chicago Ensemble and concertmaster of the Orchestra of Illinois. Mr. Smirnoff teaches privately and at the Boston University Tanglewood Institute, and he is a member of the Boston-based contemporary music ensemble *Collage*.

Gerald Elias

Gerald Elias joined the Boston Symphony Orchestra's violin section in 1975, after attending Oberlin College and graduating from Yale University. He began his private studies at eight with A. William Liva; subsequent teachers included Ivan Galamian of the Juilliard School, Gerald Gelbloom, and former BSO concertmaster Joseph Silverstein. Mr. Elias has performed extensively in the United States and abroad,

including solo performances with the Boston Pops. A 1973 Tanglewood Music Center fellowship student, he is currently a faculty member at the Boston University Tanglewood Institute. He and BSO colleague Ronan Lefkowitz have performed frequently as a violin duo throughout the nine years that they have been colleagues in the Boston Symphony Orchestra. In March, Mr. Elias will begin a sabbatical from the Boston Symphony Orchestra for a concert tour of Japan, New Zealand, and Australia.

Bernard Kadinoff

BSO violist Bernard Kadinoff plays a Testore viola which was owned previously by the eminent British violist Lionel Tertis. Before becoming a member of the Boston Symphony Orchestra in 1951, he was a member of the NBC Symphony Orchestra under the direction of Arturo Toscanini. Born in New York City, Mr. Kadinoff began violin lessons when he was six, switching to viola in his late teens. He was educated at the City College of New York and at the Juilliard School; his teachers included Emanuel Vardi, Nicholas Moldavan, and Milton Katims. A former Wellesley College faculty member, Mr. Kadinoff currently teaches viola and chamber music at Boston University and at the Boston University Tanglewood Institute. He has made recordings of contemporary music for Deutsche Grammophon, and he has taken part in the Fairbanks Music Festival in Alaska. His frequent solo and recital performances have included a concerto appearance with the Boston Pops under Erich Kunzel.

Carol Procter
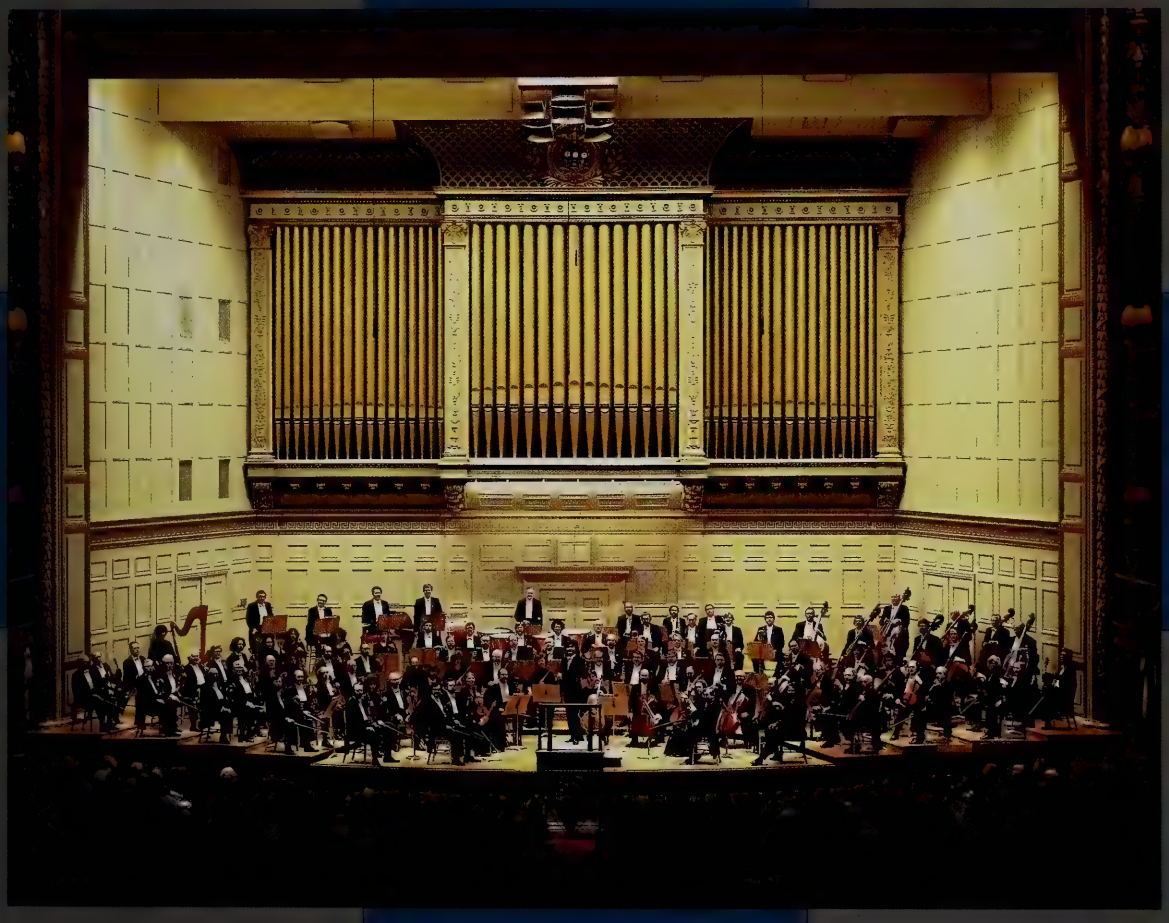
Cellist Carol Procter joined the Boston Symphony Orchestra in 1965, turning down a Fulbright Scholarship to Rome in order to do so. Before joining the BSO, she was a member of the Springfield Symphony and Cambridge Festival orchestras, as well as principal cellist of the New England Conservatory symphony and chamber orchestras. Born in Oklahoma City, she studied at the Eastman School of Music and the New England Conservatory, where she received her bachelor's and master's degrees. Ms. Procter received a Fromm Fellowship to study at the Tanglewood Music Center and was a 1969-70 participant in the BSO's cultural exchange program with the Japan Philharmonic. She is a member of the New England Harp Trio with her BSO colleagues Lois Schaefer, flute, and Ann Hobson Pilot, harp, and also plays the viola da gamba with the Curtisville Consortium.

Martin Amlin

Pianist and composer Martin Amlin holds the degree Doctor of Musical Arts as well as the Performer's Certificate from the Eastman School of Music. His teachers have included Frank Glazer at Eastman and Nadia Boulanger, with whom he studied in Fontainbleau and Paris. He has been the recipient of an ASCAP Grant to Young Composers, a Massachusetts Council for the Arts NEW WORKS grant, a St. Botolph Club Foundation grant, and, most recently, a Massachusetts Artists Foundation Fellowship. Mr. Amlin was awarded fellowships to the Tanglewood Music Center for four summers and is currently pianist for the Tanglewood Festival Chorus. An active performer, he has presented many solo recitals in the Boston area and has performed with Boston Symphony Orchestra members Doriot Anthony Dwyer, Fenwick Smith, and Edwin Barker in concerts at Jordan Hall and Carnegie Recital Hall. He has been a frequent resident at Yaddo and the MacDowell Colony, and he has premiered new works for piano and tape on concerts given by the M.I.T. Experimental Music Studio. Mr. Amlin is on the faculty of Boston University and has recorded for Sine Qua Non, Folkways, and Opus One records.

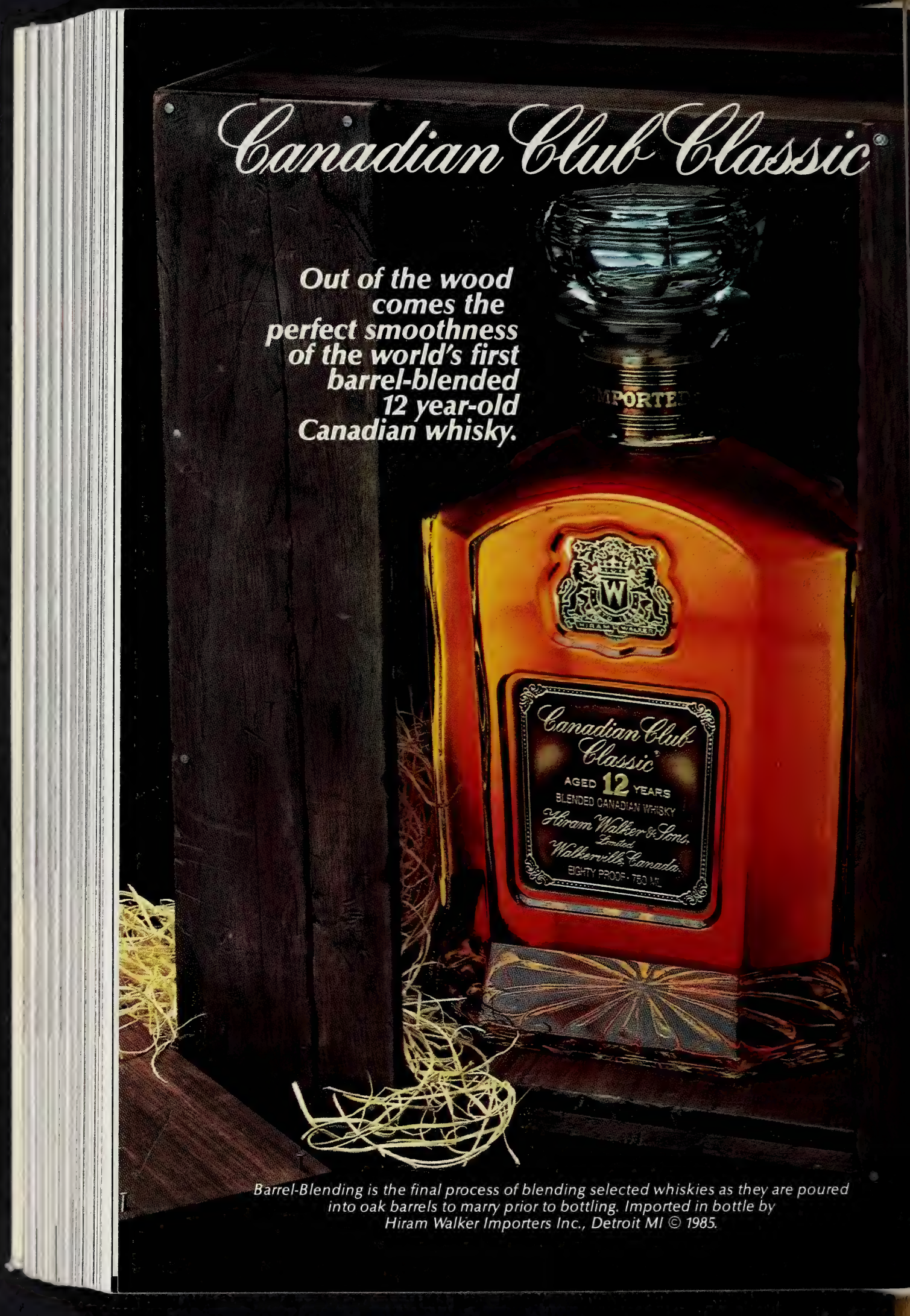
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BSO

Rostropovich Joins Ozawa for BSO Pension Fund Concert, Sunday, 1 December

Mstislav Rostropovich joins Seiji Ozawa and the BSO on Sunday, 1 December at 3 p.m. in a special, non-subscription concert to benefit the orchestra's Pension Fund. Making his only Boston appearance this season, Rostropovich is the featured soloist in Tchaikovsky's Variations on a Rococo Theme and Dvořák's Cello Concerto. The program also includes Beethoven's *Egmont* Overture. Tickets priced from $8 to $30 are available at the Symphony Hall Box Office.

Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the coming months will take place at 6 p.m. on 14, 16, and 26 November; 3 December; 11, 14, 16, 18, and 28 January. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

A Company Christmas at Pops

The second annual "A Company Christmas at Pops" is scheduled for Wednesday evening, December 17. This special holiday Pops concert, a business benefit conducted by John Williams, will feature a program of festive music and a few surprises.

"I am delighted to report that most of our sponsor packages have been sold," stated James F. Cleary, Managing Director of Paine Webber, Inc., and Committee Chairman for the event. "I urge businesses who wish to participate either as a sponsor or advertiser in this special program to act soon."

Sponsor packages including 16 tickets, dinner, and holiday drinks are $2,500. Program book advertising rates are $1,000 for a full page, $600 for a half-page. For further information, please contact Eric Sanders or Sue Tomlin in the BSO Corporate Development Office, Symphony Hall, Boston, MA 02115, or call (617) 266-1492.

BSO Business & Professional Leadership Program

Corporate support of the BSO has more than tripled in the past three years, with the result that nearly 400 companies are contributing more than $1 million annually to the orchestra. This has been accomplished through the activities of the BSO Business & Professional Leadership Program, which was founded in 1980 by area executives in recognition of the BSO's significant contribution to the corporate community. The program is overseen by a committee including business leaders from companies throughout New England, making it possible for businesses to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America: "Presidents at Pops," "A Company Christmas at Pops," the BSO Corporate Enrichment Program, leadership dinners held in Symphony Hall, and special-event underwriting. Contributions for membership begin at $1,000. For further information on how your company or professional partnership can join this program, contact Eric Sanders or Sue Tomlin in the BSO Corporate Development Office, (617) 266-1492.

CELEBRATE

New Year's Eve IN OLD VIENNA

at Symphony Hall with members of the Boston Symphony Orchestra and Leonard Slatkin

The New Year's Eve Gala is the perfect way to ring in 1986. Celebrate in style when Leonard Slatkin and members of the BSO present "A Night in Old Vienna." Dance to the music of waltz king Johann Strauss, Jr. Concert highlights include Mozart's "Serenata notturna," K.239. Beethoven's Two Military Marches for the carousel, Op. 145, and J. Strauss's "Thunder and Lightning Polka."

Doors open at 8:30 pm, with entertainment throughout the hall, followed by the concert at 10:15 pm.

*Floor table seats: $55.00**
Floor seats: $37.50
First balcony: $33.00, $25.00
Second balcony: $23.50, $19.00

**One bottle of champagne per table included in ticket price (5 seats per table).*

BOSTON SYMPHONY ORCHESTRA

XII

SYMPHONY HALL

XII

Symphony Shop Opens Additional Seasonal Location

To accommodate your holiday shopping needs, the Symphony Shop has opened an additional location, on the first balcony level near the elevator. Gift ideas abound, from recordings by the BSO and Pops to items with a BSO or musical motif. Calendars, appointment books, drinking glasses, holiday ornaments, and children's books are just part of the exciting array of all-new merchandise. Both the Symphony Shop, in the Huntington Avenue stairwell near the Cohen Annex, and the holiday season location are open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will help you select the perfect holiday gift. For merchandise information, please call 267-2692.

New Price for the Boston Symphony Cookbook

Since its introduction two years ago, "The Boston Symphony Cookbook" has been pleasing the palates of thousands of food-loving music lovers. Featuring 500 recipes contributed by classical music aficionados and musicians the world over, the cookbook is now available for the new price of $12 at the Symphony Shop, or for $14 by mail ($12 plus $2 postage and handling). For mail orders, please send your check, payable to "Boston Symphony Orchestra," to the Volunteer Office, Symphony Hall, Boston, MA 02115.

Art Exhibits in the Cabot-Cahners Room

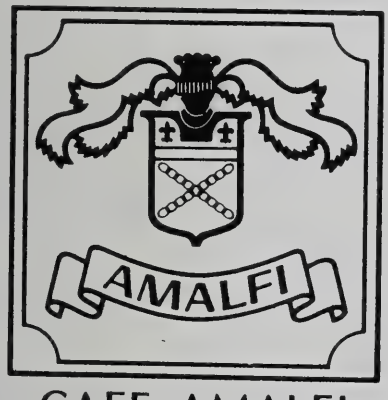
The Boston Symphony Orchestra is pleased to announce that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 16 December are works from the Boston Society of Architects. Other organizations to be represented during the coming months are Childs Gallery (16 December-13 January), Gallery Naga (13 January-10 February), and Project Art Center/Photo Division (10 February-10 March).

Planned Giving Seminars

The Boston Symphony Orchestra is pleased once again to offer a series of Planned Giving Seminars conducted by John Brown, noted authority in the area of deferred gifts. Remaining seminars for the 1985-86 season will be held prior to the BSO concerts on 12 December, 23 January, 4 February, 18 March, 11 April, and 18 April. For further information please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be BSO bass trombonist Douglas Yeo (29 and 30 November), and Tanglewood Festival Chorus conductor John Oliver (13 and 14 December).



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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.
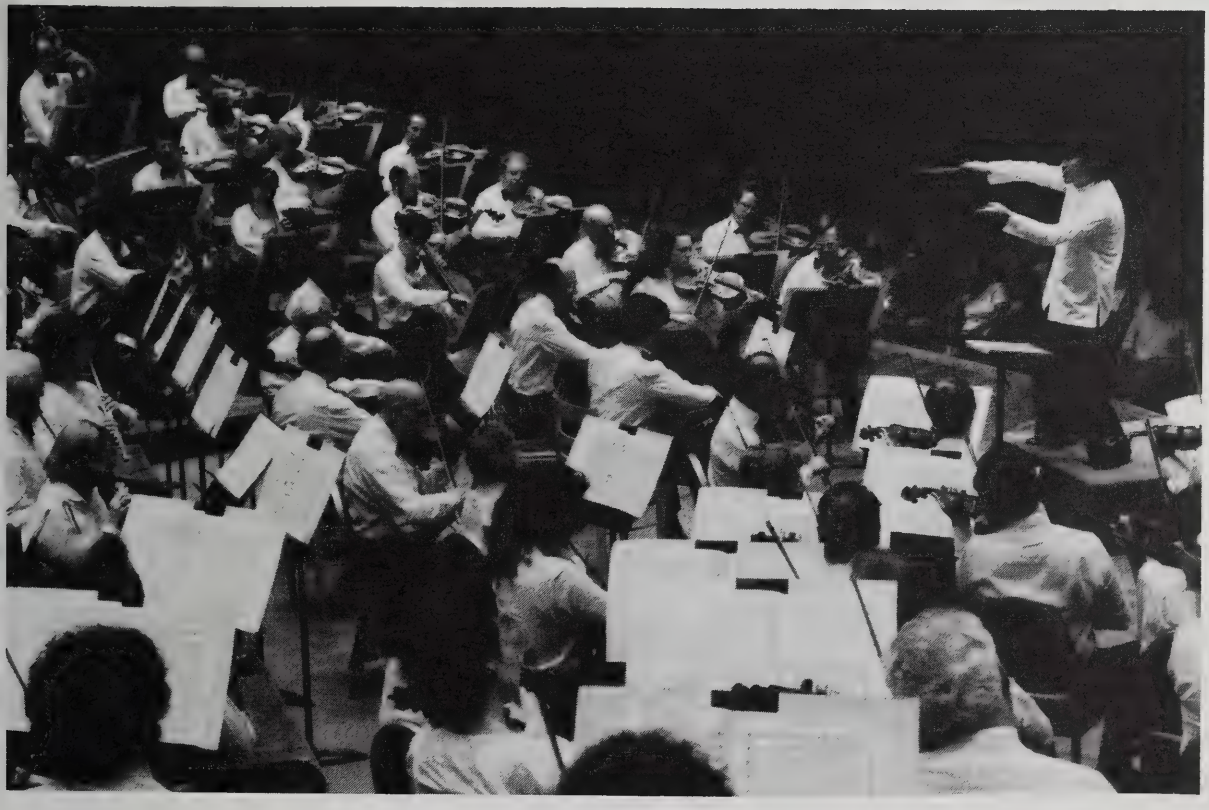
As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



References furnished on request



Aspen Music Festival
Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Natalie Hinderas
Interlochen Arts Academy and National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Abbey Simon
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BOSTON SYMPHONY ORCHESTRA 1985-86

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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William Moyer
Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
James Harper

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Alfred Robison

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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson

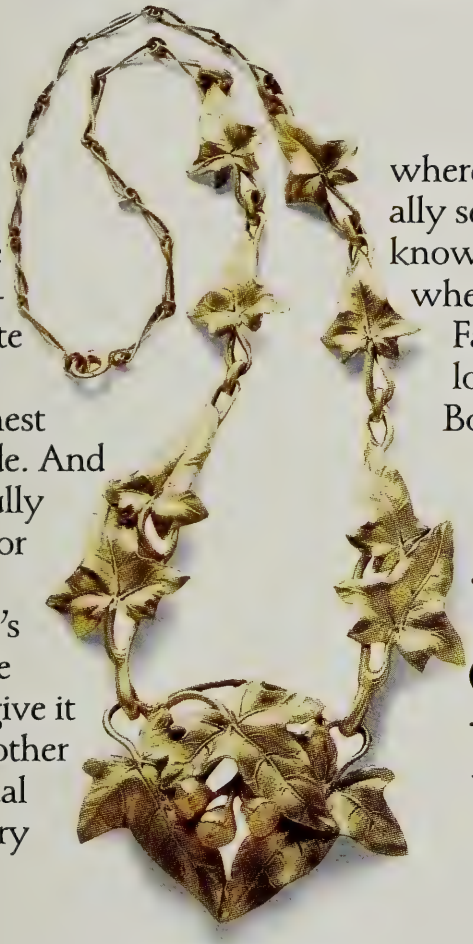


How to conduct yourself on Friday night.

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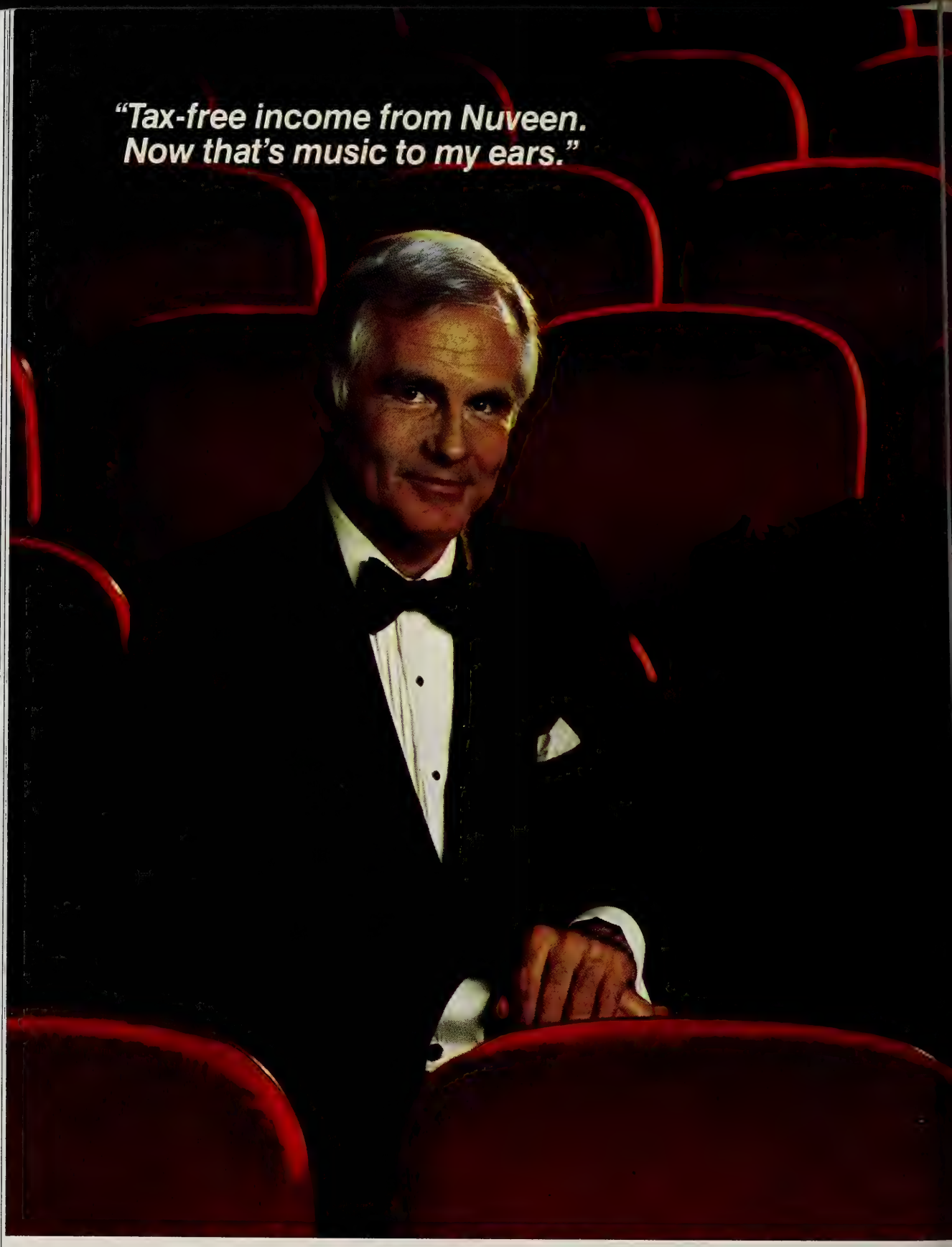
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

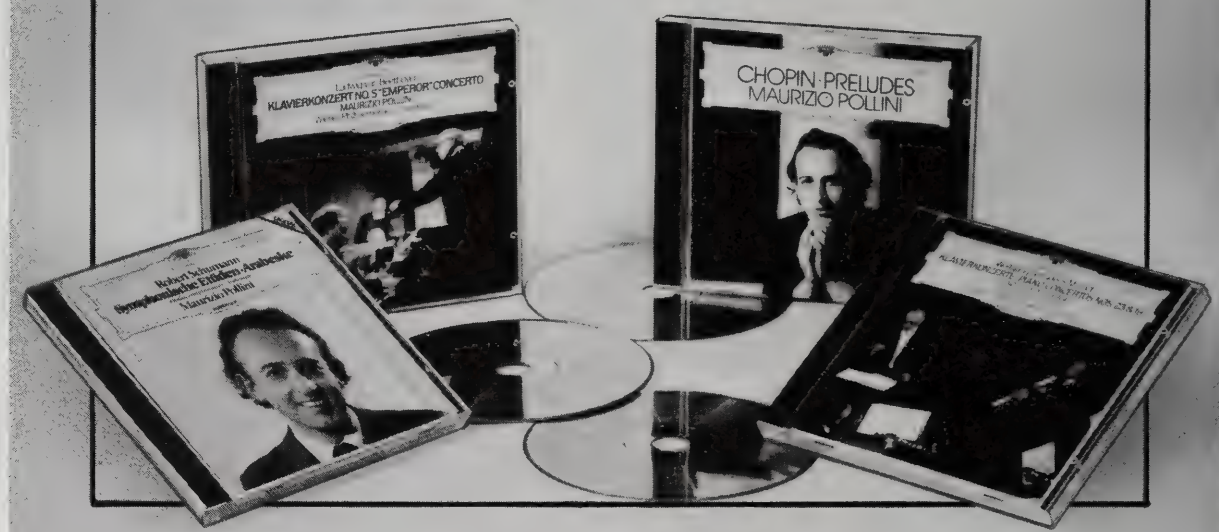
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Wednesday, 27 November at 8
Friday, 29 November at 2
Saturday, 30 November at 8

SEIJI OZAWA conducting

Because of an illness this week which limited his rehearsal time, Mr. Ozawa will conduct the Tchaikovsky Symphony No. 6 in place of the originally scheduled Dvořák Symphony No. 7. The first half of the program remains unchanged.

TCHAIKOVSKY — Symphony No. 6 in B minor, Opus 74, *Pathétique*

Adagio—Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Wednesday, 27 November at 8
Friday, 29 November at 2
Saturday, 30 November at 8

SEIJI OZAWA conducting

KOJIBA — *Requiem "Hiroshima,"* for string orchestra

CHOPIN — Piano Concerto No. 2 in F minor, Opus 21
- Maestoso
- Larghetto
- Allegro vivace

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INTERMISSION

DVOŘÁK — Symphony No. 7 in D minor, Opus 70
- Allegro maestoso
- Poco adagio
- Scherzo: Vivace
- Finale: Allegro

Wednesday's and Saturday's concerts will end about 9:55 and Friday's about 3:55.

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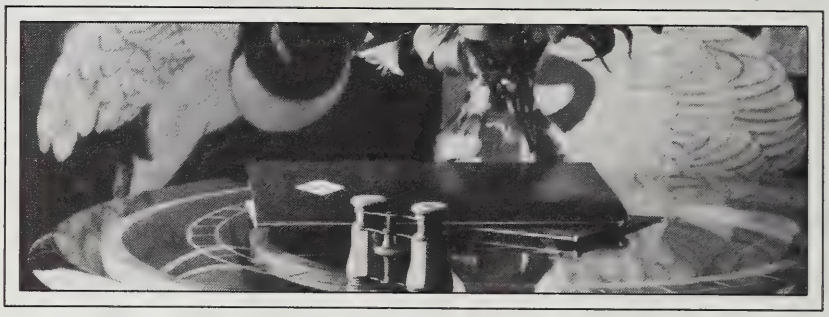
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Tomiko Kojiba
Requiem "Hiroshima," for string orchestra



Tomiko Kojiba was born in Hiroshima, Japan, on 11 July 1952 and lives in Tokyo. She composed her Requiem "Hiroshima" *in 1979, but it only received its first performance on 2 August 1985, at a concert in Athens of the European Community Youth Orchestra, conducted by Eiji Oue. The present performances are the first by the Boston Symphony Orchestra and the first in the United States. The score calls for string orchestra with divided sections, supplemented in the last few bars by antique cymbals.*

Though the shadow of the mushroom cloud has lain over all of humanity since 1945, no country has felt its presence so intensely as Japan, and no areas in Japan so profoundly as the cities of Hiroshima and Nagasaki, both of which were thriving early in August 1945 when they were suddenly, in large measure, wiped out. Even so the true horror of the atomic bomb only became apparent gradually as the extended effects of radiation—so much longer lasting than the simple explosive force itself—made it clear that human ingenuity had created a vastly more deadly force of destruction than any known before.

Soon after the end of the war, Norman Cousins captured the sense of a new and terrible era bursting suddenly upon the world in the title of his book *Modern Man Is Obsolete*. The enormity of the event made an artistic response, whether of rage or despair, hardly possible until the passage of time granted a certain distancing effect. One composer who personally saw the devastation at Nagasaki—an American military observer who flew over the bombed area the day after the explosion—found the experience overwhelming. It became deeply rooted within him, but only thirty-six years later could Earl Kim (now a professor at Harvard) compose the song cycle *Now and Then*, his overt response to that vision of utter devastation.

The following generation in Japan has, of course, grown up with the reality of the experience. A composer like Tomiko Kojiba, even though she is too young to have personal recollections of that August day, has lived her entire life in the immediate presence of the shadow. Her parents were both natives of Hiroshima Prefecture. They were fortunate enough to be living in the city of Kure in August 1945 and were thus spared the immediate experience of the explosion. But her father returned to Hiroshima two days later to help with the disposal of bodies. Needless to say the memory has never faded, and from her childhood, Tomiko Kojiba grew up in a circle where her parents and their friends recalled the bombing every year on 6 August.

After graduating from the high school connected with Hiroshima University, Tomiko Kojiba entered the Tokyo University of Arts and Music in 1979 and continued to study later at its graduate school. Her composition teachers included Tomojiro Ikenouchi, Teruyuki Noda, Akio Yashiro, and Michio Mamiya. Already before entering the university she had composed an Introduction and Allegro for Orchestra (1975), a quartet for two alto flutes, cello, and harpsichord (1976), and a choral work, *Kotobaasobi-Uta*, which won the competition of the Kanagawa Festival and was broadcast on Japanese radio (1977). She currently teaches at the Tokyo

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College of Music and its affiliated high school, as well as at Showa Music College.

In 1979, the year that she moved from Hiroshima to Tokyo to attend the university, she composed *Requiem "Hiroshima,"* presenting the work the following year to her native city. A planned performance in 1980 was postponed "because of the advanced techniques required." After the cancellation, she rewrote much of the first half of the piece. The score was first performed last summer, when Leonard Bernstein suggested that it be programmed by the European Community Youth Orchestra and its young conductor Eiji Oue (the relevance of having a work on this subject by a young composer from Hiroshima performed by an orchestra of young musicians, all of whom have grown up in the nuclear age, is self-evident). Oue and his orchestra gave the work five times in a ten-day span last summer covering opposite sides of the globe. They gave the premiere in Athens on 2 August, repeated the work on 6 and 7 August in a Hiroshima Peace Concert (to commemorate the fortieth anniversary of the dropping of the atomic bomb there), and gave two more European performances immediately after: in Budapest on 10 August and in Vienna the following day.

The composer's statement prepared for the premiere recalled learning about the Hiroshima blast every year on the sixth of August. She continued:

> This upset and had a strong impact on me, though I was just a child. When I was in elementary school, I visited an atomic bomb memorial museum. I was stricken by fear to such an extent that I felt like being sick. This experience subsequently made me try to keep thoughts of the atomic bomb out of my mind. This continued until I left Hiroshima for Tokyo in order to study at university. As a Hiroshima-born citizen and atomic bomb survivor, I cannot accept the existence of the atomic bomb.

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I had been hoping to compose music for this one day, and this is just the piece I had in mind. The first half of the piece portrays anguish and sorrow of the atomic bomb victims. The latter half prays for these victims to be freed from suffering, to go to God and sleep soundly under the divine protection of God. I would like to extend my sincere gratitude to Maestro Bernstein, who has included this piece in the program, to Mr. Oue, who will conduct the piece, to those who will perform, and to God, who has given such a golden opportunity to me.

Requiem "Hiroshima" begins and ends very slowly and quietly. The work progresses through a series of waves of intensity, in both dynamics and texture, building and dropping back. The delicate *ppp* opening chord in the upper strings fills in seven notes in an octave range, between the *A* just above the treble clef and the *A* an octave higher. Suddenly it crescendoes with a vicious "bite" and cuts off *fff*, bringing in the lower strings in legato lines. The individual string parts are divided and often move in tandem, singing lyrical long-flowing melodies in thirds (the violas do this frequently, as do the divided violin sections), while other parts at the same time elaborate and complicate the texture. The first part builds gradually in intensity until all nine parts have entered (divided first violins, divided second, divided violas, divided cellos, double bass). As the overall dynamic reaches a strong fortissimo, each section begins moving in faster and faster subdivisions, finally reaching a brief passage of "every man for himself," with each player repeating a pattern of notes as fast as possible over and over again until the downbeat that produces a dense sustained ten-note chord covering nearly five octaves at a *ffff* dynamic, the loudest moment in the piece.

The constantly increasing urgency and anguish of this opening part suddenly yields to a solo violin playing a sustained note. This inaugurates a slightly faster

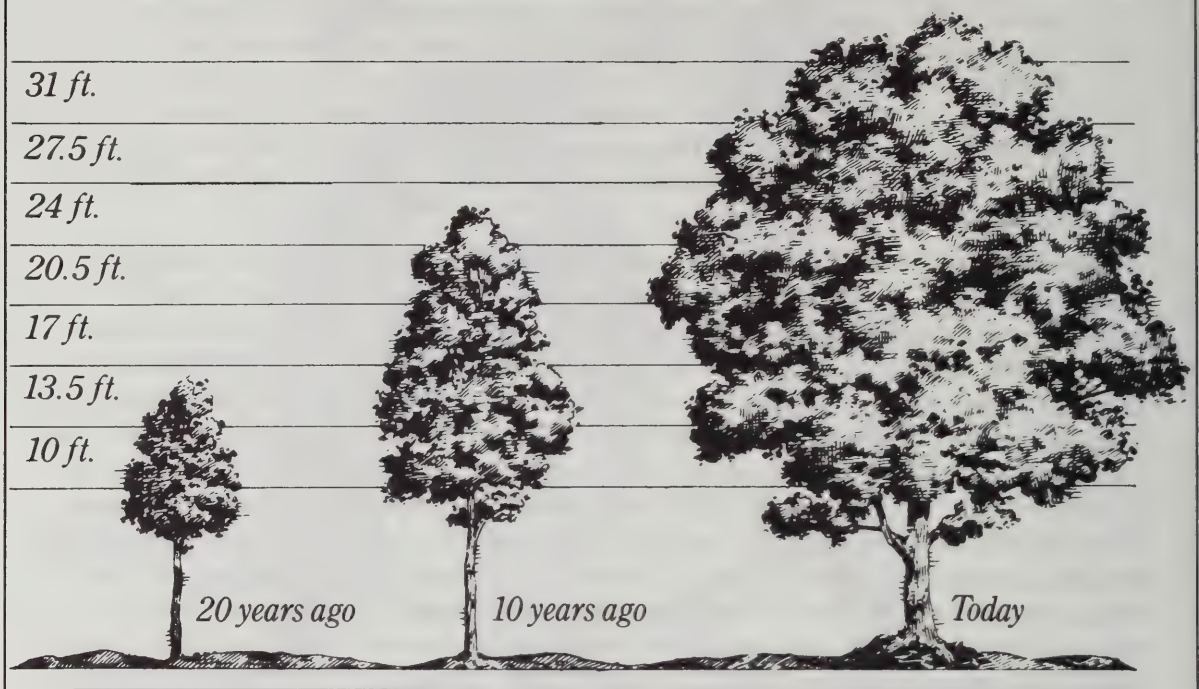
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section of lyrical character in which, once again, the various parts (minus the double basses) gradually enter muted and build up to a busy interweaving of strands suddenly collapsing onto a fortissimo chord that is as compact—completely contained within the range of half an octave—as the earlier climactic chord was dispersed.

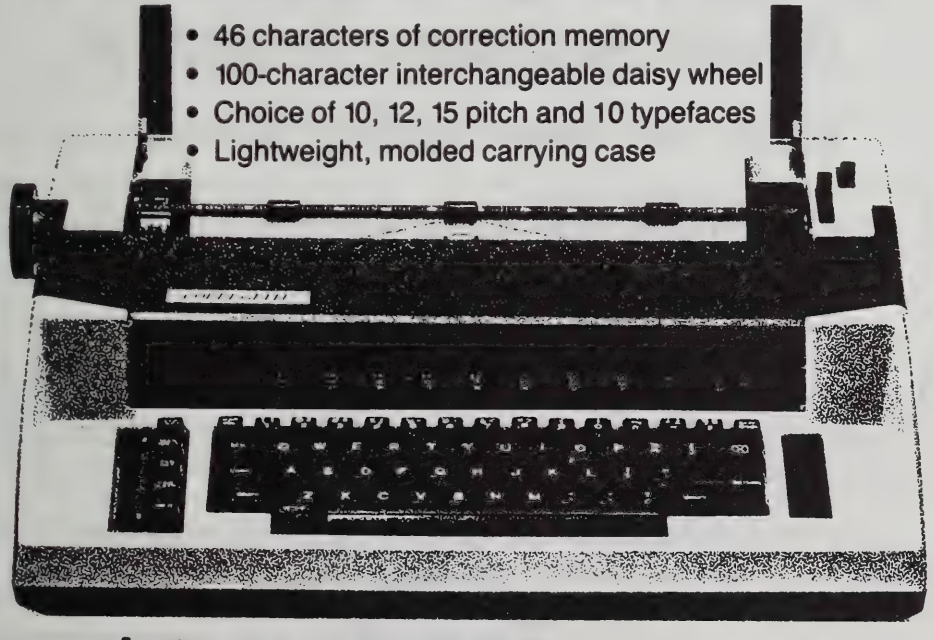
Still slightly faster in tempo, now, comes a new contrapuntal development beginning with a dialogue in viola and second violin, joined eventually by cello and first violin (all without mutes); soon the double basses return, reinforcing the cello line. The tempo increases gradually and the parts again subdivide, accelerating to a heart-stopping moment of silence, and a single, *fff* unison *A*. Suddenly this, too, explodes into an eight-note chord that covers five octaves and a third. Again the solo violin picks up the remnants and sings a keening lament, echoed more gently by the rest. Gradually the texture lightens as the lower instruments become purely accompanimental, then drop out entirely, leaving the duet of keening violins over a soft plucked figure in the violas. Finally reaching the tranquil heights out of which the music emerged, the piece comes to its rapt conclusion, free of anguish and turmoil, dying away in gentle repose.

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Fryderyk Chopin
Piano Concerto No. 2 in F minor, Opus 21



Fryderyk Franciszek Chopin—or, as he called himself during his many years in France, Frédéric Chopin—was born in Zelazowa Wola, near Warsaw, probably on 1 March 1810 and died in Paris on 17 October 1849. He composed the F minor concerto in 1829 and was himself soloist at the first performance, which was given in Warsaw on 17 March 1830. The American premiere took place in New York on 9 November 1861, when the Philharmonic Society performed the work with soloist Sebastian Bach Mills under the direction of Carl Bergmann. The last two movements were heard in Boston in a performance for two pianos in 1864; the first complete performance here was given on 3 March 1870 by the Harvard Musical Association, Carl Zerrahn conducting, with Anna Mehlig as soloist. Adele Margulies was soloist for the first Boston Symphony performance in March 1883, Georg Henschel conducting. BSO performances have also been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Erich Leinsdorf, William Steinberg, Michael Tilson Thomas, Bruno Maderna, Andrew Davis, and Edo de Waart. The most recent performances in Boston were led by Seiji Ozawa in October 1982, with pianist Alexis Weissenberg. Charles Dutoit led a Tanglewood performance in August 1983 with Ivo Pogorelich as soloist. Earlier performances featured Vladimir de Pachmann, Mrs. H.H.A. Beach, Ignace Paderewski, Carlo Buonamici, Josef Hofmann, Guiomar Novaes, Claudio Arrau, Alexander Brailowsky, Nikita Magaloff, Lilian Kallir, Joseph Kalichstein, Earl Wild, and Christian Zacharias. Besides the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.

Chopin composed his two piano concertos within a year of each other, when he himself had barely finished his formal studies. He had begun composition work at the age of twelve with Jozef Elsner, director of the Warsaw Conservatory, in 1822. Chopin's talent as a pianist was recognized even earlier. In February 1818, a month before his eighth birthday, he made his first public appearance as a pianist, playing a concerto of Gyrowetz. And even at that time he was constantly improvising little pieces—polonaises and the like. But formal composition studies were to lead ultimately to his greatest and most enduring fame. Elsner attempted to teach Chopin the traditional classical forms, supervising the composition of the First Sonata, Opus 4, which is almost completely un-Chopinesque. Eventually, though, Elsner recognized that Chopin simply had such gifts that it was useless to impose an outside taste on them. He retained the private hope that Chopin would one day compose the great Polish national opera, but that hope was vain, since Chopin only desired to write music for the piano.

Few composers, indeed, have so consciously limited their output. Chopin never composed a piece that did not include the piano, and the bulk of his works are for piano solo. But it is on that instrument that he is most original. Despite his years of piano studies, he never became academic in the technical mechanics of performing,

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and his boundless imagination soon came up with new sonorities and devices that set him apart.

Warsaw was something of a musical backwater, but visiting celebrities gave Chopin some sense of the larger musical world. In 1828 he heard Hummel perform, and he quickly adopted the decorative elegance of that composer in his ensuing works. The following year he heard Paganini, who was such a powerful influence on instrumental music of the 1830s and 1840s by demonstrating the degree of virtuosic proficiency that might be possible.

In 1829, at the age of nineteen, Chopin finished his formal studies and visited Vienna, where he attracted a great deal of attention, especially for works like *Krakowiak*, the exotic Polish character of which was new to Vienna. When he returned home on 12 September, he began work on his F minor piano concerto (published as No. 2, though it was the first to be composed). His progress with the work was reported in a series of letters to his friend Titus Woyciechowski. In the earliest of the series, dated 3 October, it is clear that Chopin has finished the second movement and probably also the first. Some of this music was inspired by recent romantic passions—remember, he was only nineteen years old!—and Chopin mentions one of these to his friend. Titus knew that he had earlier been charmed by a



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young singer in Vienna, Mlle. Blahetka, but those tender feelings had been driven out by a new passion for Constantia Gladkowska, a vocal student at the Warsaw Conservatory, whom Chopin describes as

> my ideal, whom I have served faithfully, though without saying a word to her, for six months; whom I dream of, in whose memory the Adagio of my concerto has been written, and who this morning inspired me to write the little waltz [later published as Opus 70, No. 3, in D-flat] I am sending you.

By 20 October Chopin had clearly written a draft of the finale and had showed part of the concerto to his former teacher Elsner. He wrote to Titus Woyciechowski:

> Elsner has praised the Adagio of my concerto. He says it is original; but I don't wish to hear any opinions on the Rondo just yet as I am not quite satisfied with it. It will be interesting to see whether I shall have completed it by the time I get back [from a visit to Poznan, for which he is on the verge of leaving for a week or two].

His visit was extended by an invitation to the home of Prince Radziwill, a very musical aristocrat, who lived near Poznan. On 14 November Chopin reported to Titus that he had enjoyed himself enormously.

> If it had been left to my own choice I could have stayed there until they kicked me out, but my private affairs—especially my concerto, which is still unfinished and urgently calls out for the completion of its Finale—forced me to quit that Paradise. It contained two Eves, the young princesses, extraordinarily charming and kind, musical and sensitive creatures [so much, perhaps, for the "ideal" that had inspired the slow movement of his concerto!].

In fact, after his return to Warsaw, Chopin concentrated on finishing the concerto, which received its premiere in the concert he gave on 17 March, presenting a number of his works for the first time. It was such a success that it had to be repeated five days later. On 27 March Chopin reported the event to his absent friend.

> My first concert, although it was sold out and there was not a box or seat to be had three days beforehand, did not make on the general public the impression I thought it would. The first Allegro of my concerto, which relatively few could grasp, called forth applause, but it seems to me that people felt they had to show interest ("Ah, something new!") and pretend to be connoisseurs. The Adagio and Rondo produced the greatest effect and demonstrations of sincere admiration could be heard . . . Kurpinski discovered fresh beauties in my concerto that evening, but Wiman admitted again that he doesn't know what people see in my first Allegro. Ernemann was completely satisfied, but Elsner regretted that the tone of my piano was too woolly and prevented my bass runs from being heard.

A different piano, a louder Viennese instrument, was provided for the second concert. This succeeded in pleasing the still larger crowd, though Chopin himself preferred his own piano, at least for intimate surroundings. It was only a few months later that he wrote his second concerto, in E minor (published as No. 1), and a few months after that (November 1830) that he left Poland to study abroad, never to return.

It would be unrealistic to expect a piano concerto written by a budding young virtuoso not out of his teens to display a command of the symphonic style of concerto writing—the careful balancing of soloist and orchestra, the intricate development of thematic ideas, and so on—that we have come to recognize in the earlier works of Mozart and Beethoven. Not only was such a style inimical to Chopin's original genius, but he had not even encountered the concertos of Beethoven. (This is not to say that he disliked Beethoven's music; while working on the F minor concerto, he

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took part in a private reading of the *Archduke* Trio and wrote to Titus Woyciechowski, "I've never heard anything so great; in it Beethoven snaps his fingers at the whole world.") But the musical life of Warsaw had not yet admitted Beethoven to the pantheon, especially with his larger works. Hummel was the major composer whose concertos provided a basic model for Chopin, along with works of Ries, Gyrowetz, and Moscheles—concertos by keyboard virtuosi written to display their own technical prowess.

But for all of Chopin's youth and relative inexperience, his concertos are extraordinary in that special way that makes all of his best music personal and immediately identifiable. The first movement's orchestral exposition begins with a marchlike theme pensively presented in the strings and then taken over by the full orchestra. This opening presents a variety of ideas that seem for the most part inspired by the stereotypes and standard gambits of any number of classical concertos. But when the soloist enters, after an atmospheric preparation, with a figure that descends through four-and-a-half octaves, Chopin's personality at once takes over, even when the soloist is simply laying out the themes that have already been heard in the orchestra. From this point on the piano part directs the course of the movement. While obviously influenced by the decorative art of such virtuosi as Hummel and Moscheles, Chopin's highly ornamental writing is far more expressive, far more poignant. He turns the appoggiatura and the suspension—devices done to death by the naive and superficial treatment of lesser composers—to new uses through his harmonic originality. Formally the first movement is as simple and straightforward as we might expect a student work to be. It is the content here that proclaims the budding master.

The slow movement already reveals the genius of the composer. Elsler was right to praise its originality, which reveals itself in the extraordinary freedom with which Chopin has decorated the simple formal A-B-A outline, with an effective dramatic contrast in the middle section and a lavish outpouring of lyrical intensity.

The finale of the concerto is related to that Polish country dance, the mazurka, that Chopin made so wonderfully his own. The traditional mazurka was in triple time accompanied by strong accents on the second or third beat (when danced, the accents were reinforced by a strong tap of the heel). The mazurkas that Chopin wrote for solo piano were mostly in three-part song form. This concerto movement is a rondo with several sharply contrasting themes in mazurka style, closing with a virtuosic and dramatic coda.

—S.L.

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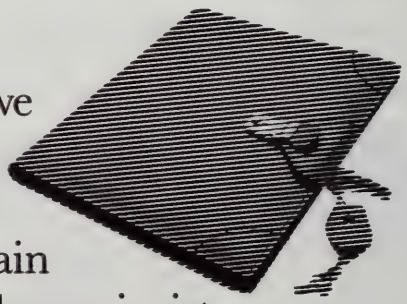
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Antonín Dvořák
Symphony No. 7 in D minor, Opus 70



Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on 8 September 1841 and died in Prague on 1 May 1904. Dvořák began sketching the D minor symphony on 13 December 1884; the final score was completed on 17 March 1885. The composer conducted the first performance in a concert of the London Philharmonic Society in St. James's Hall on 22 April that year. By June he had made a cut in the slow movement before declaring the score definitive. Theodore Thomas led the New York Philharmonic Society in the first American performance on 8 January 1886. Wilhelm Gericke introduced the symphony to Boston audiences in a Boston Symphony performance at the old Music Hall on 22 October 1886. Since then it has been programmed by Arthur Nikisch, Emil Paur, Pierre Monteux, Erich Leinsdorf, Stanislaw Skrowaczewski, and Donald Johanos. Sir Colin Davis and Joseph Silverstein led the most recent performances, in January 1982, Davis on tour and Silverstein in Boston. The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Five years elapsed between the composition of Dvořák's Sixth and Seventh symphonies, but they were years of increasing fame and busy composing in other genres, including the brilliant *Scherzo capriccioso*, the dramatic *Hussite* Overture, and the closely argued F minor trio. His opera *Dmitri* (which, in terms of its plot, is a sequel to Mussorgsky's *Boris Godunov*) had been performed in Prague and the comic opera *The Cunning Peasant* in Hamburg. Most important for Dvořák's international reputation, though, was the extraordinary popularity that he enjoyed in London after Joseph Barnby introduced his *Stabat Mater* in 1883. He himself conducted the *Stabat Mater* and other works, including the Sixth Symphony, during a London visit made in the spring of 1884 at the invitation of the Royal Philharmonic Society. Throughout his visit he was warmly fêted by the English. As he wrote to a friend,

> I am convinced that England offers me a new and certainly happier future, and one which I hope may benefit our entire Czech art. The English are a fine people, enthusiastic about music, and it is well known that they remain loyal to those whose art they have enjoyed. God grant that it may be so with me.

Not long after his return home, Dvořák learned that the Philharmonic Society had elected him a member; at the same time, the Society requested a new symphony.

Though the commission was tendered in June, Dvořák waited six months before starting to sketch, and even then the composition involved more than his usual amount of preliminary work and later rewriting. No doubt he was consciously aiming to do his best not only for the English orchestra that requested the work, but also for his mentor Johannes Brahms, whose Third Symphony, performed just a short time before, was both a challenge and an inspiration as Dvořák once again prepared to

enter the lists of symphonic composition. Many writers consider the resulting symphony to be Dvořák's greatest single achievement, a work of powerful and varied moods, a nationalistic symphony that offers more than quaint touristy views of peasant dances (a stereotype of the nationalistic schools), that offers, indeed, the highest degree of musical seriousness and refinement.

Once Dvořák began the actual process of sketching, on 13 December 1884, things seem at the outset to have gone fairly quickly, the first movement being outlined in but five days. By the end of the year he had drafted the slow movement, and the scherzo followed by 9 January. The sketch for the finale is undated, but the entire work was finished by 17 March 1885. Still, for all the evident speed with which the symphony was composed, the sketches were only very preliminary versions and required at least one more stage of reworking (now lost) before the composer could begin the full score. The sketch for the finale, in particular, caused him trouble; the pages that survive are incomplete.

Though he had mentioned the symphony in progress to various friends all along, his publisher Simrock did not know of its existence until Dvořák wrote to him in February:

> The new symphony has already occupied me for a long, long time, but it must be something respectable for I don't want to let Brahms down after his remark to me: "I imagine your symphony quite different from this one [the preceding symphony, in D major]."

Simrock was not especially impressed, even when the premiere of the symphony in London, under the composer's direction, turned out to be a brilliant success. He

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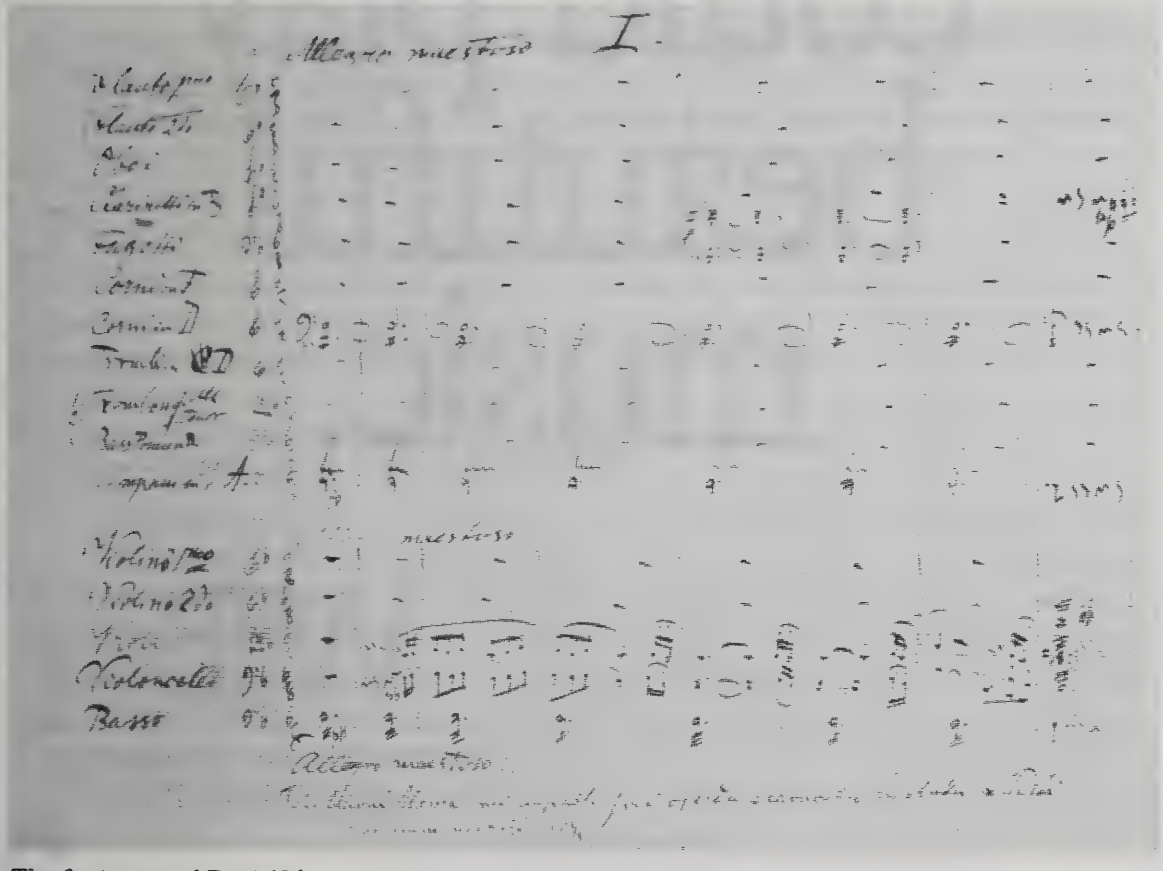
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insisted that symphonies never earn any money for the publisher and offered Dvořák only 3000 marks for the work, precipitating an argument that was not settled for months. (What Simrock really wanted—constantly—was ever more sets of Slavonic dances for piano four-hands; they sold like hotcakes.) Even when the dispute was settled during a personal meeting between publisher and composer, Simrock showed a lamentable lack of sensitivity to the nationalistic sentiment inherent in Dvořák's request that the title be printed in Czech—or at least Czech *and* German—rather than in German only. He never did understand why the composer objected to having his first name Germanicized as "Anton" on all of his title pages.

When the score was published in the autumn of 1885, Simrock's title page contributed to a long-lasting confusion in the numbering of the Dvořák symphonies. Since it was only the second of his symphonies to appear in print, it was published as "No. 2." But the manuscript described the work as Dvořák's "6th Symphony"—and it was actually his seventh! (He had composed a symphony early on for entry in a competition, and when he was unable to get the score back afterwards, he apparently assumed that the work was lost forever, and numbered his remaining symphonies for the rest of his life as if he had never composed that early first symphony; the score was rediscovered after Dvořák's death, and the standard numbering now follows the order of composition.) The published score bore no dedication, not even to the Philharmonic Society, but Dvořák's manuscript bears a private inscription. After he had heard a pair of stunning performances of the symphony given in Berlin under the direction of Hans von Bülow on 27 and 28 October 1889, the composer pasted a photograph of von Bülow to the title page of his score and added the words, "Hail! It was you who brought the work to life!"



The first page of Dvořák's autograph full score of the Seventh Symphony

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Dvořák's enthusiasm for von Bülow's performance was in part caused by the fact that his symphony had been received with scant success on the continent at its first performance, in Vienna, under Hans Richter. Richter himself had written to the composer expressing his dismay with the reaction of the Viennese audience, then as now among the most conservative to be found in the world. "Our Philharmonic audiences," wrote Richter, "are often—well, let us say, queer. I shan't, however, let that put me off." But Richter noted that the new symphony absolutely required "a dramatically trained conductor—a Wagnerian (Hans Bülow will forgive me!)"* to do full justice to its range of mood.

The symphony opens with a theme of deep Slavic foreboding, lyrical in character but built of motives that can serve as the germ for development. The first page of the final score contains a note in the composer's hand that reveals, "The main theme occurred to me when the festival train from Pest arrived at the State station in 1884" (Dvořák was noted for his fondness for locomotives and his familiarity with their schedules). The theme certainly has little of a "festival" character, but the train in question brought dozens of anti-Hapsburg patriots to a National Theater Festival in Prague, so it is not unlikely that the Czech colorations in melody and harmony arose from his patriotic mood. Some of the transitional themes are related to ideas in the *Hussite* Overture, another recent patriotic score composed in memory of the fourteenth-century Czech religious reformer Jan Hus; they, too, no doubt arose from patriotic connections in Dvořák's mind. These stern reflections usher in a rocking, sunny secondary theme that contrasts strikingly with the other material. The concentration of both development and recapitulation make this one of Dvořák's densest symphonic movements in terms of sheer quantity of incident.

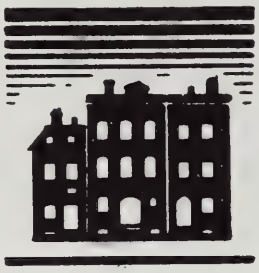
The Poco adagio begins with a square-cut melodic phrase that comes to its ordained end after eight measures, raising visions of a possible theme-and-variations form with a series of starts and stops. But immediately after the statement of that theme, the musical thought opens out to become increasingly chromatic and expressive in a movement filled with wonderful touches of poignancy and colorful elaboration in the orchestral writing.

The scherzo is written in 6/4 time, but from the beginning there is an exhilarating conflict between the two beats per measure of 6/4 (in the accompaniment) and the three beats per measure of 3/2 that the ear perceives in the melody. This is, in fact, a *furiant*, a characteristic Czech dance that plays especially on the various possible subdivisions of a six-beat pattern. Dvořák worked hard at the rhythmic lightness evident throughout this utterly delightful movement, so spontaneous in effect yet actually the result of much sketching and rewriting to achieve that bubbling effervescence. In stark contrast, the finale begins in a mood of tragedy—starting right from the intense opening phrase, the last three notes of which are repeated to begin a slow, hymnlike march—with vivid themes developed to a majestic close that only turns definitively to the major in the last bars.

—S. L.

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*The reference to forgiveness has to do with the fact that Hans von Bülow would not, at this stage, have appreciated being called a "Wagnerian." He had been one of the closest of Wagner's associates—and had conducted the world premieres of *Tristan* and *Meistersinger*—all the while that Wagner was carrying on a not-very-secret affair with his wife Cosima. Indeed, she bore Wagner two children while she was still married to Bülow. After the eventual divorce, Bülow changed camps and became a leading exponent of Brahms (and Dvořák) rather than of Wagner.



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Arthur Hedley contributed the volume *Chopin* to the Master Musicians series (Littlefield paperback); there is also a symposium volume of essays edited by Alan Walker, *The Chopin Companion* (Norton paperback), in which the chapter treating "Sonatas and Concertos" is by Peter Gould. André Boucourechliev's *Chopin: A Pictorial Biography*, translated into English by Edward Hyams, contains a wealth of drawings, paintings, and facsimiles (Viking). There are, of course, many recordings of the concerto. Two of the most recent are available on compact discs as well as older media: Bella Davidovich's reading with the London Philharmonic Orchestra under the direction of Neville Marriner (Philips, with *Krakowiak*), and the one by Ivo Pogorelich with the Chicago Symphony under Claudio Abbado (DG, with the F-sharp minor polonaise). An olympian reading by Charles Rosen with John Pritchard conducting the New Philharmonia Orchestra (Odyssey) may be contrasted with one of André Watts's earliest recordings, with Thomas Schippers and the New York Philharmonic (Columbia); both are paired with the Liszt First Concerto. Claudio Arrau's poetic reading with Eliahu Inbal and the London Philharmonic (Philips) is available separately (with Chopin's *Krakowiak*) and as part of a three-record box containing Chopin's complete works for piano and orchestra.

John Clapham has written two good studies of Dvořák: *Antonín Dvořák: Musician and Craftsman*, which is concerned primarily with the composer's music (St. Martin's; currently out of print), and *Antonín Dvořák*, a more purely biographical account (Norton). Clapham has also contributed the Dvořák article to The New Grove. Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) is an enthusiastic brief survey of the composer's life and works. Also useful are Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (U. of Washington paperback) and Julius Harrison's chapter on Dvořák in *The Symphony: I. Haydn to Dvořák* (ed. Robert Simpson; Pelican paperback). Donald Francis Tovey's program note on the Dvořák Seventh may be found in his *Essays in Musical Analysis* (Oxford paperback), where it is listed as the composer's Symphony No. 2 according to the old numbering. My favorite recording of the Seventh is a recent one by Václav Neumann and the Czech Philharmonic (Pro Arte compact disc); still wonderful is the recording by George Szell and the Cleveland Orchestra (CBS, a three-record set with the Eighth and Ninth symphonies). Istvan Kertesz's notable cycle of the Dvořák symphonies with the London Symphony Orchestra is available in three Vox Boxes; the Seventh is part of a set also including the Eighth and Ninth as well as the *Othello* Overture and the *Scherzo capriccioso*.

—S.L.



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Maurizio Pollini



Born in Milan in 1942, Maurizio Pollini began playing the piano at the age of five and gave his first concert in 1953 in Milan. At the age of eighteen he received first prize in the Warsaw Chopin Competition, the first artist from the West to be so honored. He is one of today's foremost musicians, appearing throughout the world in recital and with the major international orchestras. Mr. Pollini made his United States debut during the 1968-69 season and returns annually. Last season he gave recitals at Carnegie and Avery Fisher halls in New York and at the Kennedy Center in Washington, D.C. Also last season he made his American conducting debut with the Boston Symphony Orchestra in an all-Mozart program on which he also appeared as piano soloist. Mr. Pollini conducted the Berlin Philharmonic for the first time at the 1979 Berlin Festival. His conducting engagements last season included that orchestra, the Dresden Staatskapelle, and performances in Bonn and Amsterdam. Mr. Pollini made his debut as an opera conductor at the second Rossini Festival in Pesaro, Italy, in 1981 with *La donna del lago*, which was recorded at that time. He has recently conducted the Vienna Philharmonic, as well as a number of concerts with the Chamber Orchestra of Europe in Italy, London, and Paris. Mr. Pollini's twenty-five Deutsche Grammophon recordings include works by Bartók, Beethoven, Boulez, Brahms, Chopin, Manzoni, Mozart, Nono, Prokofiev, Schubert, Schumann, Schoenberg, Stravinsky, and Webern. Many of these recordings have won the most prestigious international awards, among them the Grand Prix International du Disque, the Deutscher Schallplattenpreis, the Prix Caecilia Bruxelles, the Grammy Award for Best Soloist with Orchestra, and *Gramophone*'s award for Best Instrumental Record. Mr. Pollini made his first appearances with the Boston Symphony Orchestra in November 1970, when he performed the Prokofiev Third Piano Concerto. He has returned to perform regularly with the orchestra both in Symphony Hall and in New York, in music of Mozart, Brahms, Bartók, and Schoenberg.

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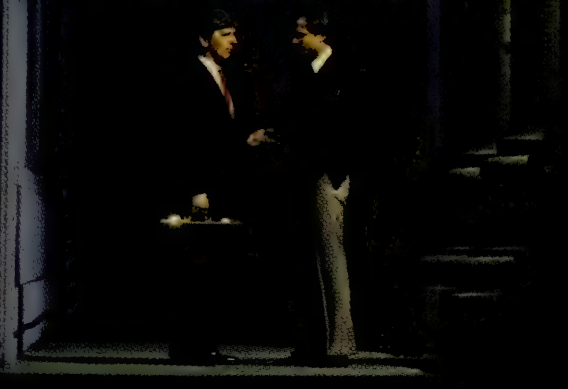
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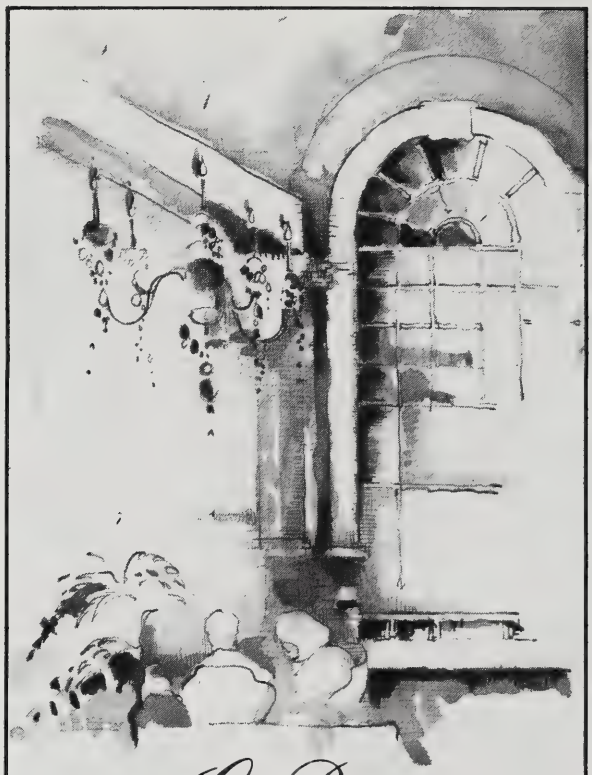
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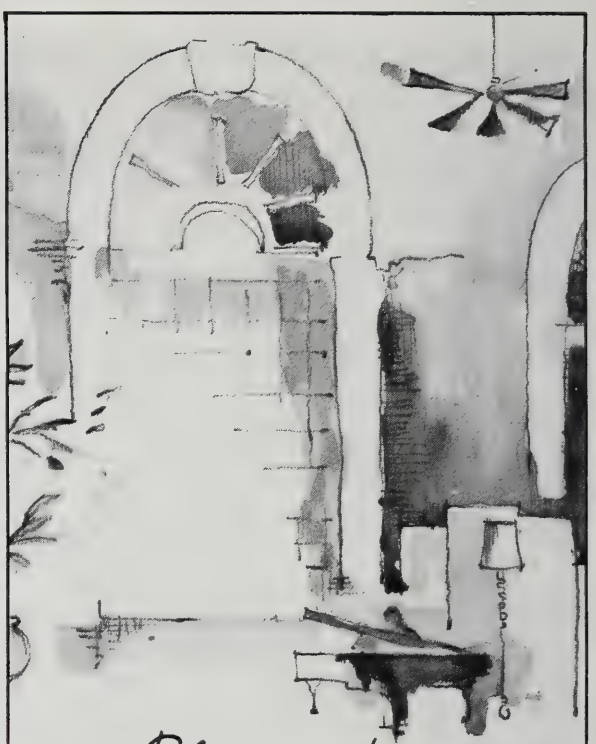
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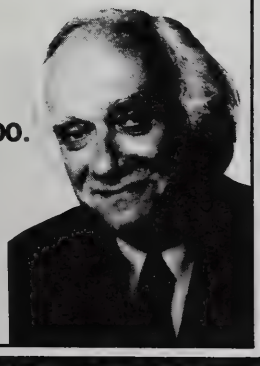
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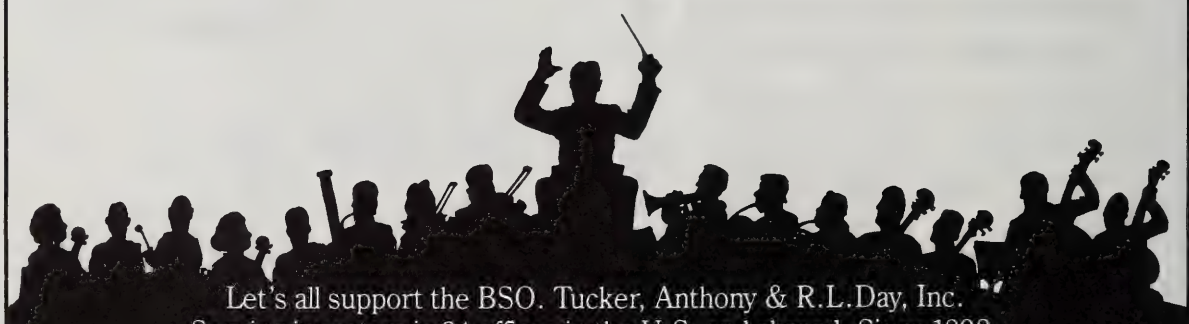
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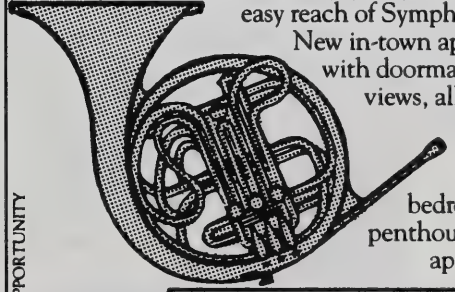
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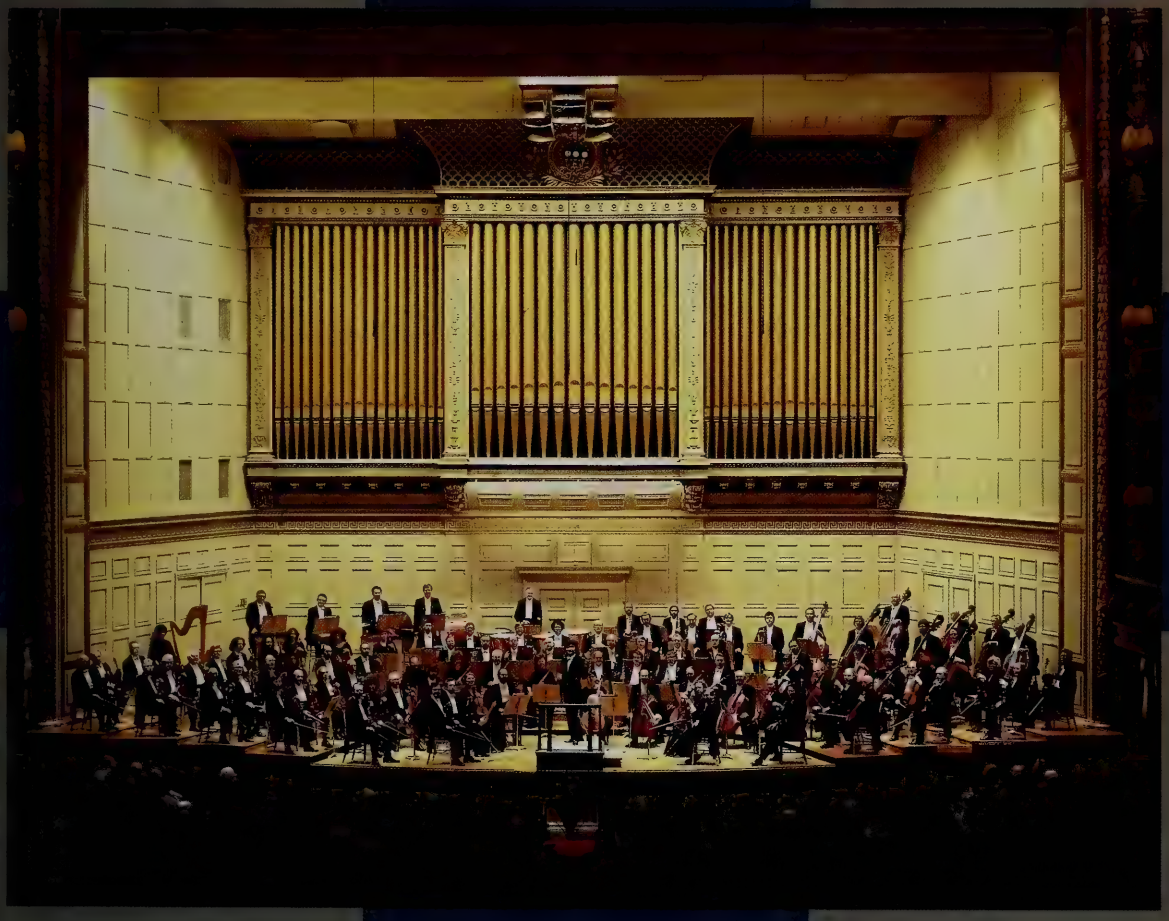


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New Year's Eve

IN OLD VIENNA

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The New Year's Eve Gala is the perfect way to ring in 1986. Celebrate in style when Leonard Slatkin and members of the BSO present "A Night in Old Vienna." Dance to the music of waltz king Johann Strauss, Jr. Concert highlights include Mozart's "Serenata notturna," K.239. Beethoven's Two Military Marches for the carousel, Op. 145, and J. Strauss's "Thunder and Lightning Polka."

Doors open at 8:30 pm, with entertainment throughout the hall, followed by the concert at 10:15 pm.

*Floor table seats: $55.00**
Floor seats: $37.50
First balcony: $33.00, $25.00
Second balcony: $23.50, $19.00

**One bottle of champagne per table included in ticket price (5 seats per table).*

BOSTON SYMPHONY ORCHESTRA

XII

SYMPHONY HALL

XII

BSO

The Marian G. Perkins Concert, Friday, 13 December 1985

Mrs. James H. Perkins (Marian), a long-time Trustee of the Boston Symphony Orchestra, has chosen to support the Boston Symphony Annual Fund by helping to reduce the deficit incurred by the Friday, 13 December 1985 concert. It is her hope that many other Friends, groups, and businesses will find satisfaction in helping to offset the orchestra's annual costs by covering the expenses for a particular concert, soloist, or conductor. Mrs. Perkins also sees this opportunity as an appropriate way to honor or memorialize someone. The Development Office of the Boston Symphony Orchestra would be delighted to discuss the details, costs, and variety of such projects.

Friday Luncheon Series

Subscribers to the Friday series may enjoy luncheon and an informative talk by attending the popular Friday Luncheons. The Boston Symphony Association of Volunteers continues its sponsorship of these events by combining the former "Stage Door Lectures" and "Behind the Scenes Luncheons" into one series. Attend any combination of four for $45, or a single luncheon for $12. Upcoming programs feature BSO Principal Librarian Marshall Burlingame on "The Notes Behind the Sound" (3 January) and Luise Vosgerchian, Walter W. Naumberg Professor of Music at Harvard University, on "Variations in Phraseology from *Bel Canto* to *Parlando*" (31 January) and "Aesthetic Distancing in the Twentieth Century" (28 February). For reservations and a brochure, please call the Volunteer Office at 266-1492, ext. 177.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

BSO Members in Concert

The "Strictly Strings" chamber ensemble under the direction of guest conductor Michael Zaretsky performs works by Corelli, Arensky, Warrick Carter, Schubert, and Mozart in a free concert on Saturday, 14 December at 3 p.m. in the Faneuil Hall Meeting Hall. For further information, please call 267-2036.

Ronald Feldman leads the Mystic Valley Orchestra in Stravinsky's Octet, Dohnányi's Concertino for Harp with soloist Elizabeth Morse, and Mozart's *Sinfonie concertante* for oboe, clarinet, horn, and bassoon on Sunday, 15 December at 3 p.m. at Harvard University's Paine Hall. Tickets are $6 ($4 for students, seniors, and special needs). For further information, call 924-4939 after 12 noon.

The Melisande Trio—Susan Miron, harp, Fenwick Smith, flute, and Burton Fine, viola—are joined by BSO violinist Joel Smirnoff and cellist Sato Knudsen for two "First Night" performances, New Year's Eve at the First Baptist Church, 110 Commonwealth Avenue, at 9:15 p.m. and 10:30 p.m. The program includes music of Ravel, Ropartz, and Schmidt.

Symphony Shop Opens Additional Seasonal Location

To accommodate your holiday shopping needs, the Symphony Shop has opened an additional location, on the first balcony level near the elevator. Gift ideas abound, from recordings by the BSO and Pops to items with a BSO or musical motif. Calendars, appointment books, drinking glasses, holiday ornaments, and children's books are just part of the exciting array of all-new merchandise. Both the Symphony Shop, in the Huntington Avenue stairwell near the Cohen Annex, and the holiday season location are open from one hour before each concert through intermission. All proceeds benefit the Boston Symphony Orchestra, so please stop by and the volunteer sales staff will help you select the perfect holiday gift. For merchandise information, please call 267-2692.



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The Boston Symphony Orchestra has created a Remembrance Fund through which you may recognize special occasions (such as birthdays, anniversaries, and weddings) or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, and have a remembrance card sent in your name, please include with your contribution the individual's name and address and the occasion you wish remembered. Contributions of $10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

$12 Million National Campaign for the Tanglewood Music Center

A Fiftieth Anniversary Campaign for the Tanglewood Music Center was announced by the Boston Symphony Orchestra this summer. The campaign goal is $12 million, which will be used to endow student fellowships and faculty positions and renovate the Theatre-Concert Hall, which was designed by Eliel and Eero Saarinen in 1941. Funds will also be used to increase operating support for the Boston Symphony Orchestra's world-renowned summer music academy. The target for completion of the campaign is 1990, the fiftieth anniversary of the founding of the Tanglewood Music Center by Serge Koussevitzky and the Boston Symphony. If you would like to contribute, or for further information, please call John Keenum, Director of Foundation Support, at 266-1492, ext. 139.

Art Exhibits in the Cabot-Cahners Room

The Boston Symphony Orchestra is pleased to announce that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 16 December are works from the Boston Society of Architects. Other organizations to be represented during the coming months are Childs Gallery (16 December-13 January), Gallery Naga (13 January-10 February), and Project Art Center/Photo Division (10 February-10 March).

New Price for the Boston Symphony Cookbook

Since its introduction two years ago, "The Boston Symphony Cookbook" has been pleasing the palates of thousands of food-loving music lovers. Featuring 500 recipes contributed by classical music aficionados and musicians the world over, the cookbook is now available for the new price of $12 at the Symphony Shop, or for $14 by mail ($12 plus $2 postage and handling). For mail orders, please send your check, payable to "Boston Symphony Orchestra," to the Volunteer Office, Symphony Hall, Boston, MA 02115.

Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the coming months will take place at 6 p.m. on 11, 14, 16, 18, and 28 January, and 13, 15, 18, 20, and 22 March. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

Orchestra Book Updated

Learn more about the members of the BSO with a copy of "The Orchestra Book," updated through the 1984-85 season with inserts. Available at the Symphony Shop for $4, or by mail for $5 (includes $1 for postage and handling), the book includes biographies and photos of your favorite orchestra members. For mail orders, please send your check, payable to "Boston Symphony Orchestra," to the Volunteer Office, Symphony Hall, Boston, MA 02115.

Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

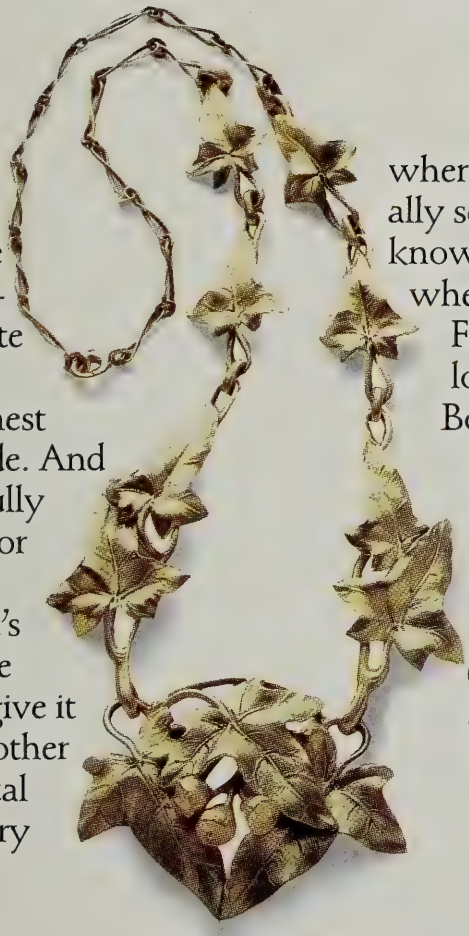
While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Add 100 years to her life.



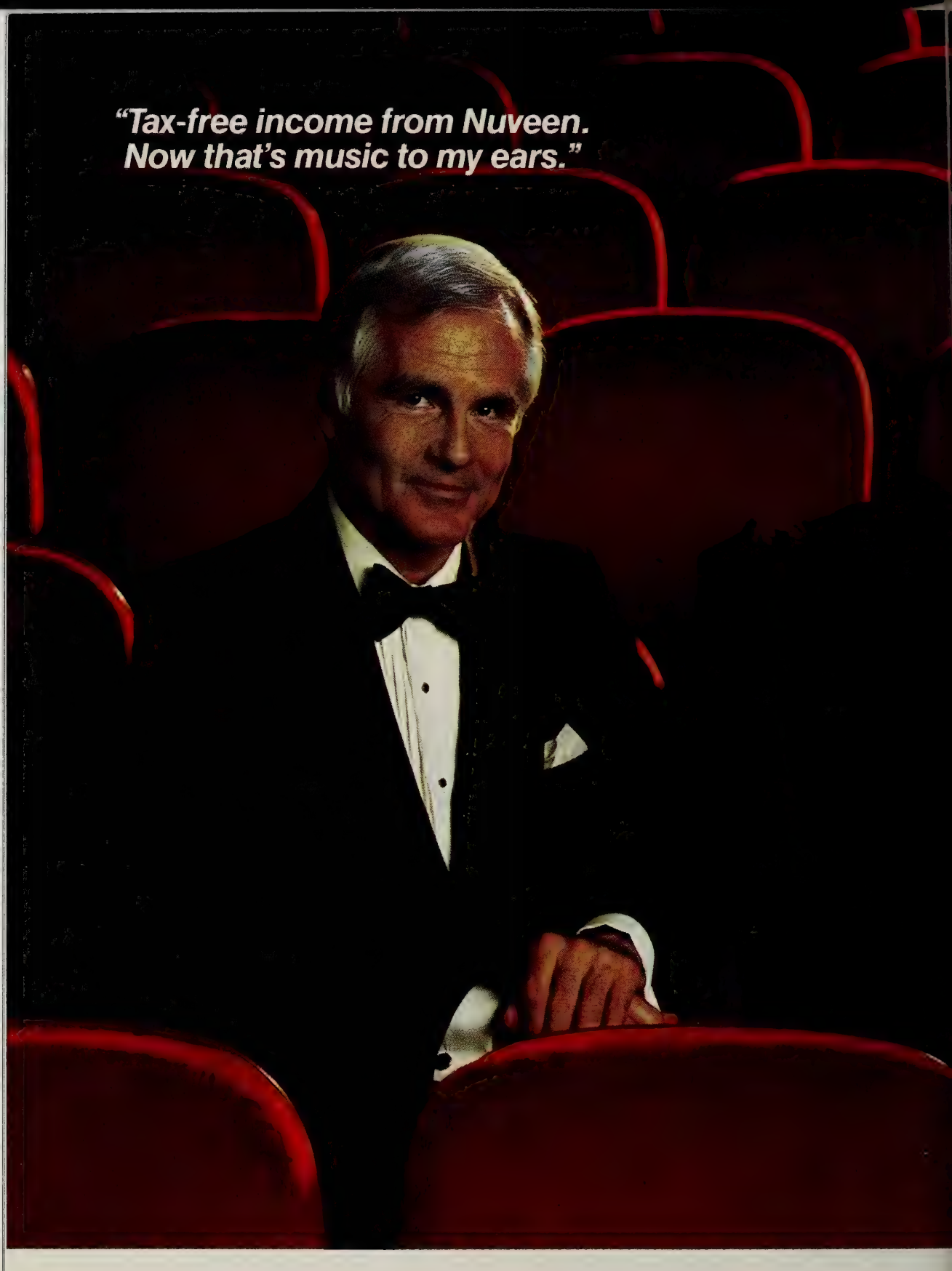
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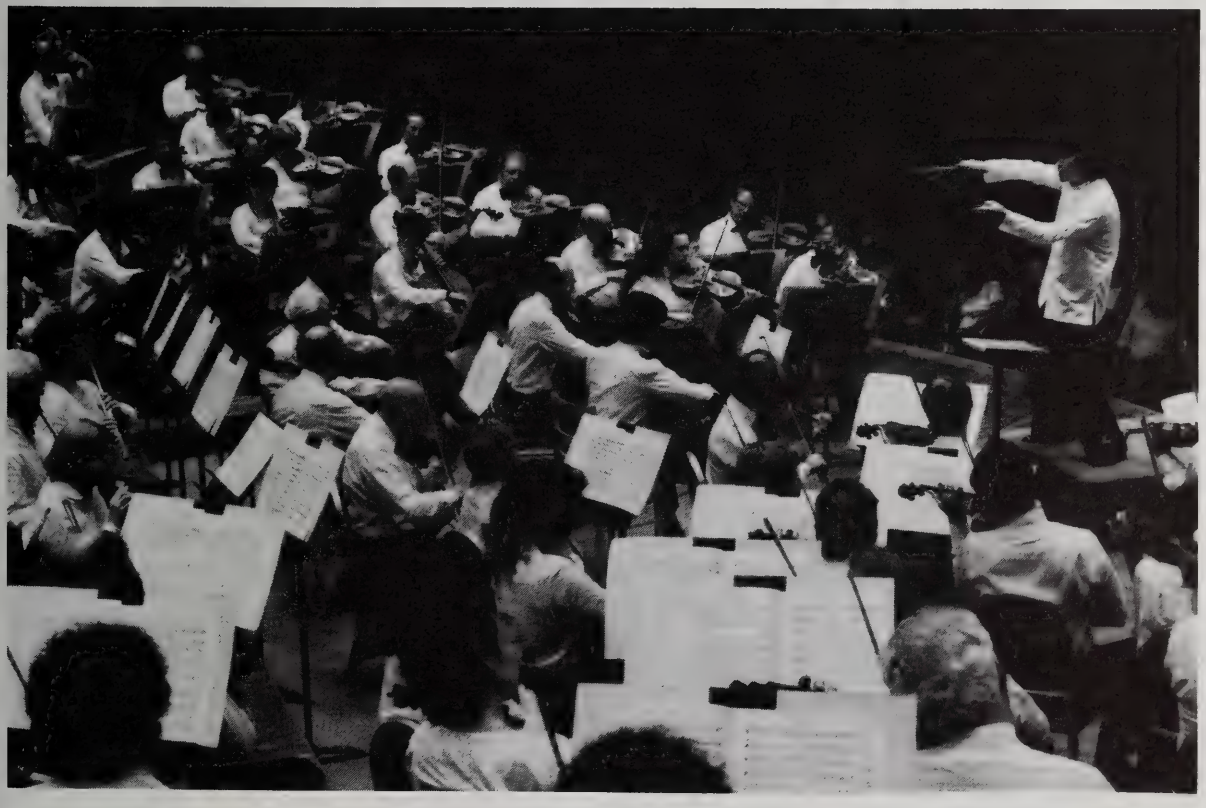
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Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

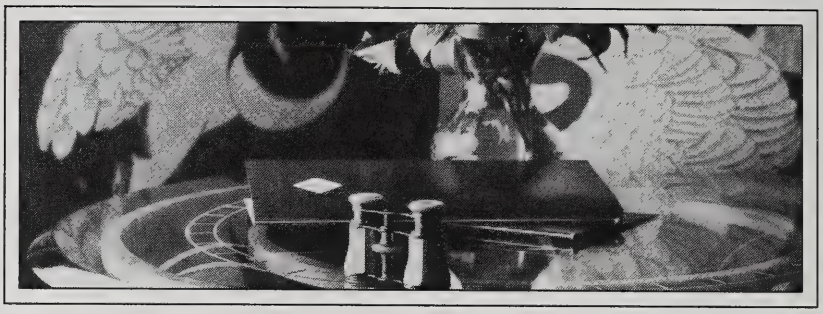
Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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George Lillo



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Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

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Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C.
Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Mèanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

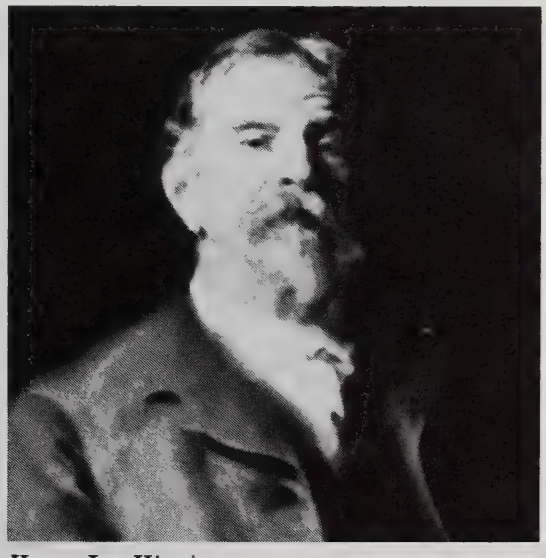
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson

References furnished on request



Aspen Music Festival
Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
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Aaron Copland
Denver Symphony Orchestra
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Natalie Hinderas
Interlochen Arts Academy and National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
Ravinia Festival
Santiago Rodriguez
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

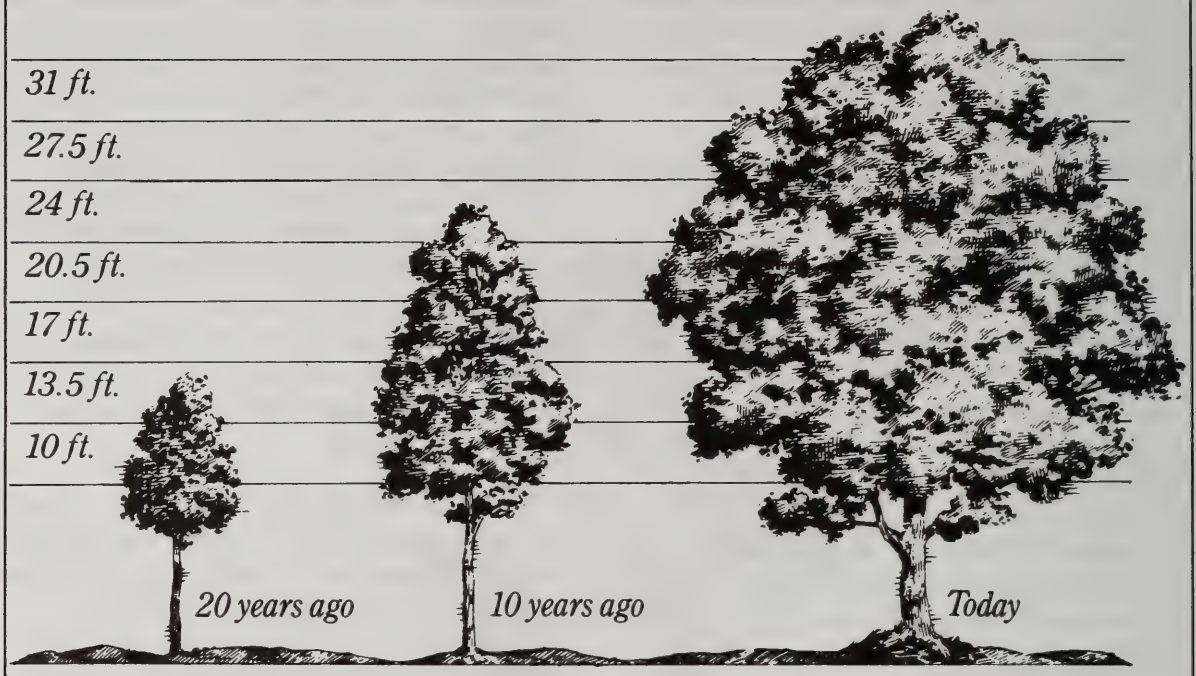
William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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Saturday, 14 December at 8

JOHN OLIVER conducting

J.S. BACH — Mass in B minor, BWV 232

Missa
Kyrie
Gloria

INTERMISSION

Symbolum Nicenum (Credo)
Sanctus
Osanna, Benedictus, Agnus Dei,
et Dona Nobis Pacem

MARGARET MARSHALL, soprano
KATHERINE CIESINSKI, mezzo-soprano
JOHN ALER, tenor
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TANGLEWOOD FESTIVAL CHORUS,
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John Oliver, conductor of the Tanglewood Festival Chorus, is leading these concerts in place of Seiji Ozawa, who is ill.

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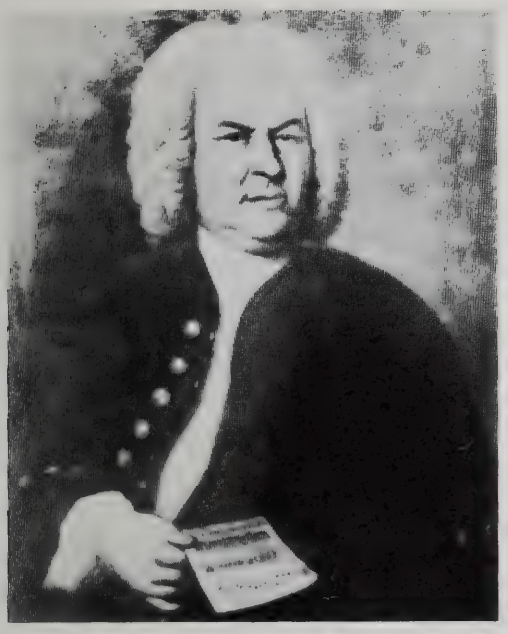


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Johann Sebastian Bach
Mass in B minor, BWV 232



Johann Sebastian Bach was born in Eisenach, Germany, on 21 March 1685 and died in Leipzig on 28 July 1750. The Mass in B minor has a very complicated history, discussed in detail below. The earliest part of the work to be composed was the Sanctus, which Bach introduced at St. Thomas' Church in Leipzig on Christmas 1724. The largest segment to be composed at any one time was identified by Bach as the "Missa," comprising the Kyrie and Gloria, which he wrote in 1733. The rest of the score, much of it adapted from earlier works, was finally assembled about 1748. There is no record of a complete performance in Bach's lifetime. The complicated road of the B minor Mass to public performance and world fame is discussed below. Theodore Thomas led the first American performance of eleven movements as part of the Cincinnati May Festival on 19 May 1886. Twelve movements were performed in Boston's Music Hall by the Handel & Haydn Society under the direction of Carl Zerrahn on 27 February 1887; the performing ensemble consisted of an orchestra of 50 and a chorus of 432. Not until the very end of the century did a complete performance take place in this country, with the New York Oratorio Society under the direction of Frank Damrosch on 5 April 1900.

Serge Koussevitzky introduced the Mass in B minor to the Boston Symphony Orchestra repertory as part of a Bach Festival on 24 March 1931; the chorus was the Harvard Glee Club and Radcliffe Choral Society. Koussevitzky led complete performances in nine different seasons, seven times in Boston (usually for the Pension Fund) and twice at Tanglewood. Other conductors to program the Mass at BSO concerts have included Charles Munch, G. Wallace Woodworth, and Erich Leinsdorf, who led the most recent performance, at Tanglewood, in July 1967. All previous performances in Boston employed the Harvard-Radcliffe choral forces; Koussevitzky's performances at Tanglewood featured the Berkshire Festival Chorus, while Leinsdorf's used ensembles billed as the Tanglewood Choir and the Berkshire Chorus. Soloists in the B minor Mass have included sopranos Amy Evans, Olga Averino, Elisabeth Schumann, Rose Dirman, Adele Addison, Helen Boatwright, and Betty Allen; mezzos Margaret Matzenauer, Viola Silva, Hertha Glaz, Eunice Alberts, and Florence Kopleff; tenors Richard Crooks, Charles Hackett, William Hain, Sumner Crockett, David Lloyd, John McCollum, Blake Stern, and Gene Bullard; and basses Fraser Gange, David Blair McClosky, Keith Falkner, Alexander Kipnis, Robert Hall Collins, Lee Wolovsky, James Pease, Donald Gramm, and Tom Krause. Continuo responsibilities have been variously apportioned between harpsichord and organ, and have included harpsichordists Erwin Bodky, Putnam Aldrich, Ralph Kirkpatrick, and Daniel Pinkham, and organist E. Power Biggs.

The score calls for a five-part choir (soprano I and II, alto, tenor, and bass) for most of the work, four parts in a few movements, six in the Sanctus, and eight in the Osanna. Soloists include soprano, mezzo-soprano or alto, tenor, and bass. The instruments of the orchestra never play all at the same time, since Bach expected his musicians to double on several instruments (playing more than one during the course of the performance), but altogether the score requires two transverse flutes, three oboes (two doubling oboes

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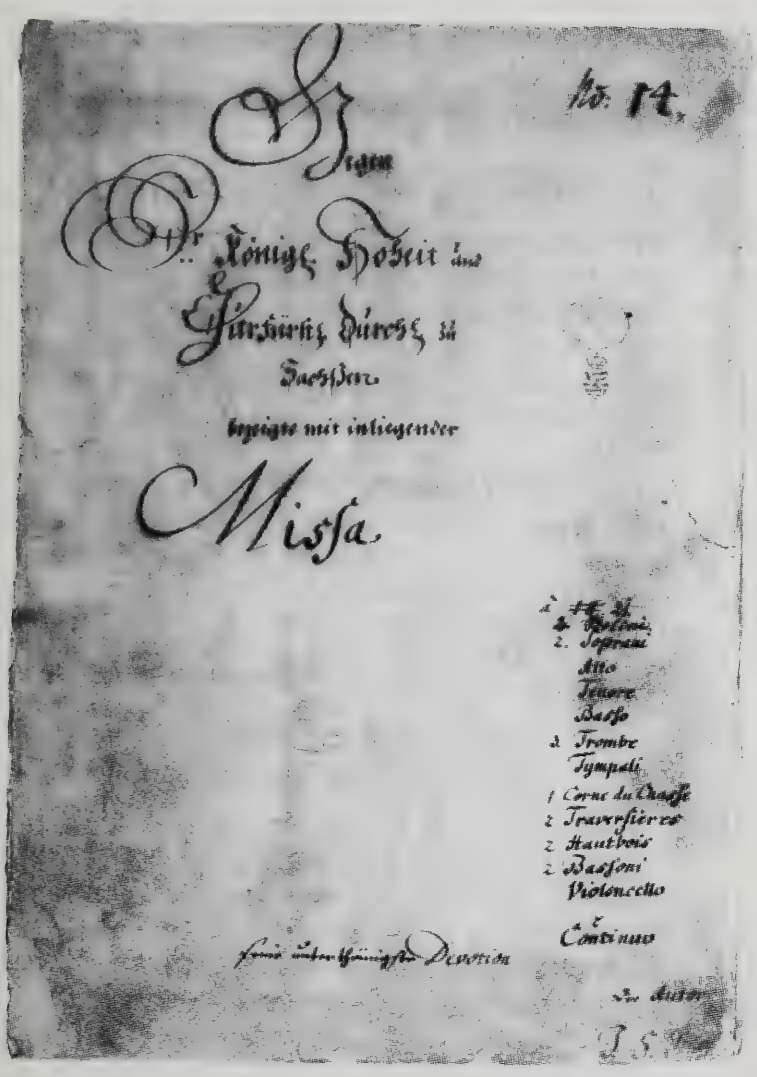
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d'amore), two bassoons, three trumpets, one horn, timpani, strings, and continuo. The organ continuo in this performance will be played by James David Christie.

THE BACKGROUND

I once had a college roommate who proceeded to demonstrate—by pure logic—that Bach's B minor Mass was the greatest composition ever written. "Observe," he said. "A simple syllogism will suffice. Major premise: Bach is the greatest composer who ever lived. Minor premise: the B minor Mass is Bach's greatest work. Ergo . . ."

Yet in this cheerful demonstration of our disputational acuity, we were ignorant of the fact that Bach scholars were then raising an even more basic issue: Does the "B minor Mass" in fact exist? Considering the numerous performances each year, the number of recordings, the vast quantity of printed scores sold and studied and rehearsed from, the question seems ridiculous. But the origin and purpose of the B minor Mass, one of the most celebrated works in the history of music, remain shrouded in mystery.



Title page for the original set of performing parts for the "Missa" of 1733, comprising the Kyrie and Gloria of the work now known as the Mass in B minor. Bach sent these performing parts (listed on the cover) along with a letter requesting an appointment as the court composer of Saxony.

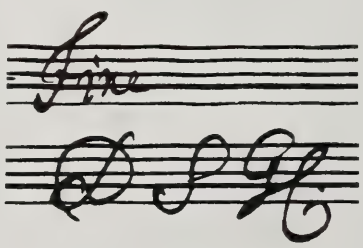
It has long been known that Bach composed the first two sections—the Kyrie and Gloria, in a manuscript headed simply *Missa*—in 1733. On 27 July that year he sent the performing parts to the Saxon ruler, the Elector Friedrich August II, along with a letter requesting an appointment as Saxon Court Composer. (Has there ever been a more impressive job application?) Nothing came of it at the time, though Bach finally received the title—essentially an honorific one—three years later. The term "*Missa*" followed the common Lutheran practice of the day for the short Mass composition.*

Until very recently, scholars who studied the B minor Mass assumed that the Credo was composed in 1732 and the remainder about 1738. Since composers of this period virtually always wrote their music with a particular performance in mind, they offered the hypothesis that Bach, the great Lutheran composer, actually decided to write a complete Roman Catholic Mass—of enormous dimensions—possibly for a grandiose service such as that for the coronation of the Saxon Elector as King of Poland in the winter of 1733-34. But the history of the work made this a dubious proposition.

The actual manuscript reveals that the Mass consisted of several different pieces that happen to have ended up together. Bach himself assembled it in four sections (which he himself numbered):

1. *Missa* (Kyrie and Gloria)
2. *Symbolum Nicenum* (Credo)
3. Sanctus
4. Osanna, Benedictus, Agnus Dei, and Dona Nobis Pacem

This arrangement is a rather strange one, particularly for its separation of the Osanna and Benedictus from the Sanctus; in the Catholic liturgy they go together. Thus it appears that Bach simply gathered a series of movements setting the entire text of the Mass Ordinary without much concern for their liturgical practicability. Yet there is also evidence that he considered the entire score to be a single work, not just a hodgepodge of miscellaneous movements. For one thing, his numbering of the four parts suggests that they belong together. For another, Bach customarily wrote a note of thanks to God at the end of his large compositions. The *Missa* (part 1), which we know was composed as a separate entity, indeed has the letters "SDGl" for "*Soli Deo gloria*" ("To God alone the glory"), indicating that Bach at one time considered it the end of the piece. But after the "*Fine*" on the very last page of the *Dona nobis pacem*, in larger and firmer letters, he wrote "DSGl" for "*Deo soli gloria.*" The size and firmness of the handwriting seems to say, "*This* is really the end!"



Nonetheless, Friedrich Smend, the scholar responsible for editing the B minor Mass as the first volume to be issued in the *Neue Bach Ausgabe* (the new complete edition of Bach's works that began appearing in 1954) decided, after a careful study

*Luther's adaptation of the Roman Catholic liturgy retained the Kyrie and Gloria as regular parts of the service. This pair was generally called a "*Missa brevis*" ("Short Mass"), frequently in common parlance shortened to "*Missa*" as on Bach's title page. The remaining sections of the full Ordinary of the Mass—Credo, Sanctus (with Osanna and Benedictus), and Agnus Dei—could also be included in the Lutheran service, but were used less frequently. When they were present the service was referred to as a *Missa tota* ("complete Mass").

of the manuscript, that the title "B minor Mass" was a misnomer, implying a unity that Bach never intended. Certainly Bach himself never used that title. Smend's edition appeared under the title of the separate sections listed above, after which he added, as a concession to general practice, "called: Mass in B minor."

No sooner had Smend completed his painstaking work than a series of revolutionary discoveries by younger scholars using new techniques of paper and handwriting analysis destroyed the old assumption that the work had been composed between about 1732 and 1738. First it was discovered that the Sanctus (without the pendant Osanna and Benedictus) had been performed by Bach on Christmas Day of 1724! The realization that the Sanctus was a self-contained composition helped explain the odd separation of the Osanna and Benedictus in the final manuscript of the Mass.

Further studies made it clear that the remainder of the work was not composed until much later than originally thought—not until about 1748, just two years before Bach's death. There is no indication anywhere of a complete performance in Bach's lifetime, and it is hard to imagine the circumstances where such a performance could have taken place. Why, then, did Bach go to all the trouble of completing so massive a composition (even admitting that a large part of the completion was based on the recomposition of earlier works*)? No entirely convincing answer has been forthcoming. Christoph Wolff has suggested, in The New Grove, that "Bach's aim seems to have been to bring together a collection of large-scale mass movements to serve as models rather than to create a single, multi-movement work on an unprecedented scale." This procedure would be of a piece with other creations of Bach's late years—the *Art of Fugue*, the *Goldberg* Variations, the third part of the *Clavier-Übung*, the *Musical Offering*, and the Canonic Variations on "*Vom Himmel hoch*." All of these works—as well as the B minor Mass—represent the summation of a particular aspect of Bach's art; each is therefore a highpoint of its kind in the history of music.

Nonetheless it is precisely as "a single, multi-movement work on an unprecedented scale" that the B minor Mass has come to be known. We are fortunate that Bach's manuscript was in that part of his estate inherited by Carl Philip Emanuel Bach, the most diligent of his sons in preserving and passing on his patrimony. In 1786 Emanuel gave a concert in Hamburg that included the Credo from the Mass in what was surely its premiere. A local newspaper reviewer described it as "one of the most splendid musical pieces I have ever heard." Gradually the Mass came to be known in bits and pieces (through manuscript copies made from Bach's autograph in his son's possession), though no one dared to attempt a performance of the whole at a single performance. During one entire year from the autumn of 1811 to the autumn of 1812, Carl Friedrich Zelter, director of the Berlin Singakademie, took his chorus gradually through the entire score (though only in rehearsal, not in public performance) and wrote to the music librarian in Hamburg, Georg Pölchau, describing it as

*Bach, in common with most Baroque composers, frequently reworked material from one composition to another. Sometimes he surely did this under the pressure of time, and in any case the procedure should not be understood (from our modern point of view) as a failure in inspiration or a lack of invention. The early eighteenth century had no concept of a standard repertory, performed over and over again. All music was new music, and few large compositions were heard more than a handful of times. Often enough when a work had served its purpose, the composer found it useful to recycle the composition for another occasion and give it a further hearing. In any case, Bach's choice of compositions to rework for the B minor Mass was made with great care to choose a movement not only with the proper mood, but usually even with a text somehow related to the passage in the liturgy to which it was to be adapted. Thus his rearrangements of old material in the Mass do not represent makeshift solutions or an easy way to finish the piece; they are artistically valid compositions in their own right.

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"probably the greatest musical work of art that the world has ever seen." Zelter's successor, Carl Friedrich Rungenhagen, led a public performance of the *Missa* and the *Credo* in November 1833, and he performed the remainder of the work on 12 February 1835. Thus it took almost a century from the composition of the Missa for the entire score to be heard in public performance.

THE MUSIC

Bach's B minor Mass is of such size and monumentality, such rich invention and dense facture, that it has both inspired and daunted performers from the beginning. Imagine the reaction of the members of Zelter's Singakademie who were first privileged to bring the bulk of the work to actual sound! Any single movement of the Mass could outweigh in specific gravity the works of all but a handful of composers of any time. Yet as a whole it contained a long string of such movements, each different in mood and style, all making extraordinary demands on the performers' technique and expressive power, yet building cumulatively with unprecedented power. The experience is overwhelming enough today, when the performers know in advance that they are going to encounter one of mankind's greatest cultural achievements; what must it have been like to those who were yet unaware, who learned only gradually, as they went through the score, the magnitude of the work they were performing?
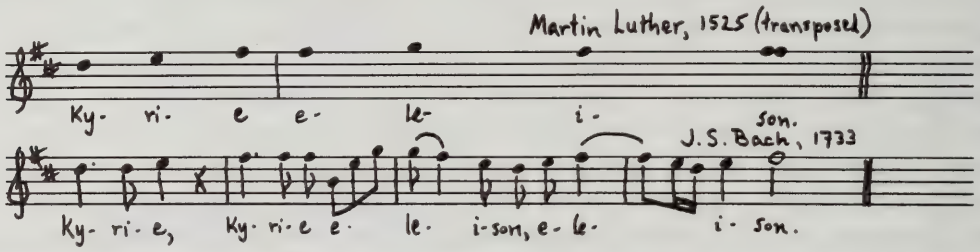
In the B minor Mass, as in all of his liturgical music, Bach manages to unite powerful artistic expression with a profound knowledge of Christian theology. The aim of his art is not simply to provide aesthetic delight, but to convince the listener of the great philosophical truths. Virtually every movement can be understood simply from its emotional content or as a richly worked out piece of musical



Carl Friedrich Zelter (1758-1832), probably the first person to lead readings of all the movements of the Mass in B minor

architecture or as an exercise in theological symbolism. The miracle—and the greatness—of the work is that the score functions on all these levels simultaneously.

The KYRIE* is laid out in three sections, corresponding to the three sentences of the liturgical text. Since the sentences are very short—two words each—Bach's extended musical setting gives them special weight. The *Kyrie I* begins with a grand choral outcry, "Lord, have mercy," in the first four measures. This is not just an introduction; the soprano line is also a decorated quotation—presumably intentional on Bach's part—of the plainsong melody to which these words were sung in Luther's *German Mass of 1525.*



This is followed at once by a five-voiced fugue, presented first in the orchestra, then in the chorus. It is replete with expressive melodic devices—chromatic alterations of pitch, sudden changes of register. Between the several fugal statements Bach intersperses short passages based on free thematic ideas drawn from the Baroque musical rhetoric of exclamations and sighs. Thus the fugue is at the farthest remove from our conventional notion of an abstract, even academic, musical genre, designed to show technique without concern for emotional quality. Technique there is in plenty here, but it is all at the service of the heartfelt plea for mercy.

The second movement, *Christe eleison*, is set as a duet. Quite possibly Bach, who was very familiar with the symbolism of numbers and willing to employ numerical devices in his music, chose to use two voices because the text addresses Christ, the second person of the Trinity. Moreover the two voices sometimes move in parallel thirds or sixths, while at other times they imitate one another, symbolizing in music the doctrine of the simultaneous unity and differentness of God the Father and God the Son. After the passionate expression of the opening fugue, this duet, addressed to the most human figure of the Trinity, is almost cheerful in character.

The *Kyrie II* is consciously old-fashioned, cast in the ecclesiastical choral style derived from Palestrina (though Bach's daring harmonies far surpass anything the old Italian master would have considered acceptable). The instruments play no independent role, but simply double the four-part choir. The choice of this style somewhat objectifies the close of the KYRIE after the intensity of the opening fugue.

Bach divided the GLORIA into nine separate (but linked) movements in various styles. From the outset, though, and as a whole, it is strongly contrasted to the mood of the opening KYRIE. After the consciously antiquated character of the *Kyrie II*, the *Gloria in excelsis* is set forth in the most modern concerto style. Bach introduces the trumpets and timpani for the first time in the score and replaces the mellow oboe d'amore with the more penetrating oboe. The thematic material of the movement is purely instrumental in conception, and the variety of colors and textures makes a grand concerto out of it. At the final statement of the words "*gloria in excelsis Deo*" ("glory to God in the highest"), Bach leads the sopranos to a high *B*, following which they descend rapidly to the cadence and run directly into the next movement, "*Et in terra pax*" ("And on earth, peace . . ."). An immediate musical antithesis symbolizes

*For the sake of convenience in the discussion that follows, the large subdivisions of the Mass Ordinary (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) will be identified in capital letters; the individual movements making up each large division will be in upper and lower case italic.

the difference between heaven (high register, fast tempo, concerto style) and earth (lower register, calmer movement, lyric style). Eventually this turns into a rather lighthearted fugue which evolves in character to an urgent, brilliant close.

Laudamus te is a virtuosic aria in the key of A (the dominant of the GLORIA as a whole), cast as a duet between the singer and a solo violin, both of whom have ecstatic (but different) ornamentations of the basic melodic material, designed to suggest the praise of God that overflows too spontaneously to be held in.

The first major subsection of the GLORIA concludes with a return to the tonic key of D for the *Gratias agimus tibi*. This is the first of several movements in the B minor Mass that Bach has reworked from earlier compositions. In this case, the music comes from Cantata 29, which Bach had composed in 1731 for a civic event, the changing of the Leipzig town council. The choice of this particular music was perhaps an easy one to make, since the original text of the cantata, "*Wir danken dir, Gott*," has essentially the same meaning in German as the Latin text of this portion of the Mass: "We give thanks to thee for thy great glory." The fact that it was already available, in the key of D, using essentially the same orchestra, no doubt recommended it to Bach for re-use here. Moreover it provided another strong contrast in character from the brilliant concerto of the *Gloria*. The movement opens, like *Kyrie II*, in the old church style. Eventually, though, the fugue theme is sounded by one trumpet, then by two, then by all three with timpani to bring the movement to a ringing conclusion.

The central part of the GLORIA consists of three linked movements, two outer ones for soloists and an expressive centerpiece for the chorus. *Domine Deus* addresses both God the Father and God the Son. Here, presumably to suggest in numeric symbolism these two persons of the Trinity, Bach writes a duet. But he symbolizes the intimate relationship between them by having the tenor sing the phrase addressed to God the Father while the soprano sings the phrase addressed to Christ *at the same time*, beginning in musical imitation, then proceeding to parallel thirds and sixths. The instrumental writing is wonderfully light and imaginative, with a soloistic flute part, muted upper strings, and bass instruments in pizzicato.
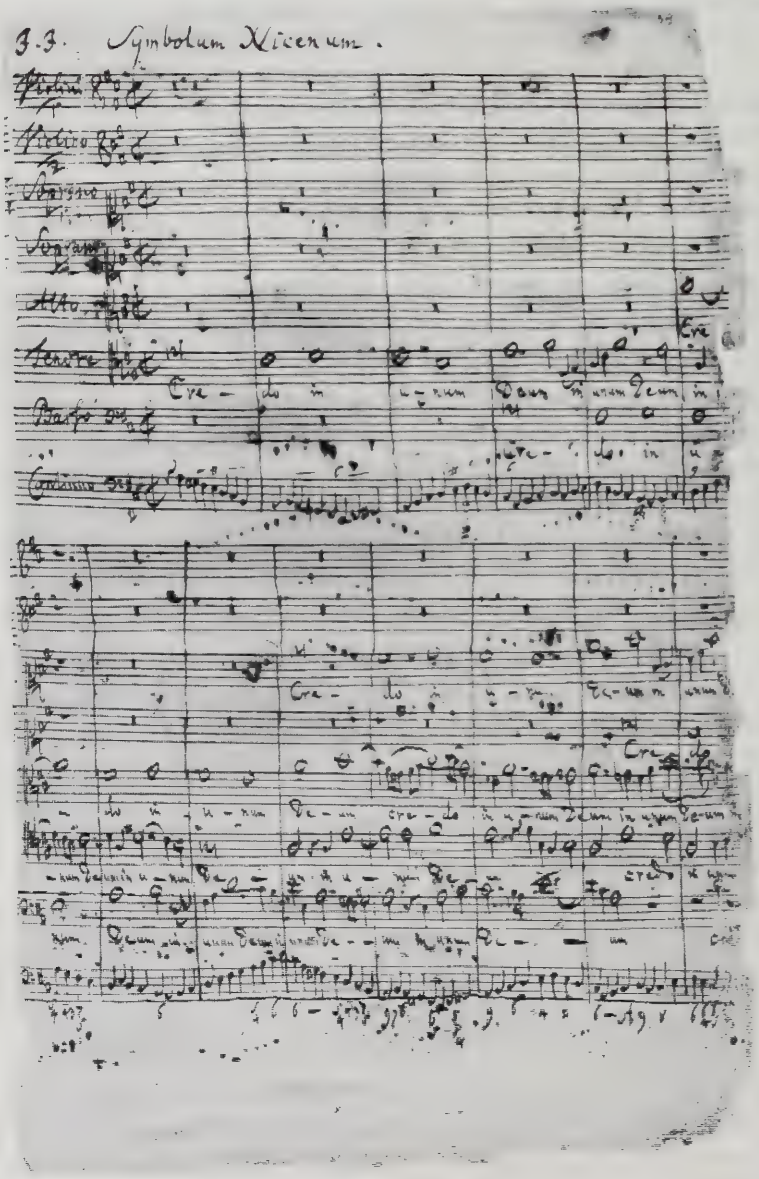
Just where the principles of *da capo* form would require a return to the opening key and musical material, this G major duet comes to an unexpected and abrupt ending when Bach engineers a modulation to B minor and runs without pause into the emotional center of the GLORIA, the choral setting of *Qui tollis peccata mundi* ("Thou that bearest the sins of the world"). Here again Bach has adapted music from an older work, the opening chorus of his 1723 cantata (BWV 46), "*Schauet doch und sehet.*" The cantata movement set words from *Lamentations* 1:12, "Behold and see if there be any sorrow like unto my sorrow." In the Mass setting, Bach intensifies the expression of the prayer for mercy by adding a new cello line in throbbing staccato quarter-notes under the sustained upper strings moving in eighth-notes and the flowing flute parts in sixteenths. Against this rhythmic diversity, the voices sing in long-held notes with a dissonant harmony on the first beat of each measure triggered by an expressive upward leap in one voice or another.

The last of the three restrained, quiet movements at the center of the GLORIA is the alto aria *Qui sedes*, which continues in B minor. Again musical symbolism is designed to display theological significance: the oboe echoes the singer at the beginning, then moves in unison, a musical suggestion of the Son "who sittest at the right hand of the Father."

The final subsection of the GLORIA consists of two movements, both in the home key of D major. The bass aria *Quoniam tu solus sanctus* is extraordinary in that it calls for two instruments (corna da caccia and second bassoon) that play nowhere else in the Mass. It is, moreover, the only time in his entire enormous output that

Bach wrote a movement for a low solo voice accompanied by three low obbligato instruments (horn and two bassoons) and basso continuo. The explanation for this extraordinary scoring is not readily apparent; perhaps Bach simply wanted as great a contrast as possible with the brilliant explosion of sound that comes at the end of the movement, when he runs directly into *Cum sancto spirito*, the final movement of the GLORIA. It returns to the concerto style of the opening, but it is even more elaborate and more systematically divided into families (trumpets with timpani, woodwinds, and strings). A vigorous choral fugue in the center of the movement leads to the concerted finale, a breathtaking conclusion to the *Missa*, the 1733 composition that Bach sent to Dresden with his request for a court title.

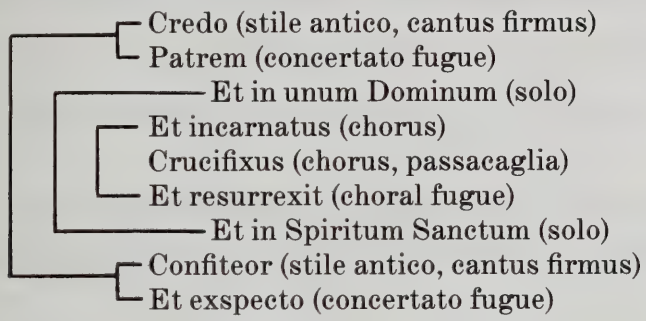
The SYMBOLUM NICENUM (or CREDO) marks one of the high points of creativity in Bach's last years. If the *Art of Fugue* and the Canonic Variations on



Bach's manuscript of the opening of the Symbolum Nicenum (Credo), composed in the last years of his life. The tenors begin with the traditional plainsong melody in long notes, later imitated by the other voices. Here, as so often at the beginning of a large-scale sacred work, Bach writes the letters "J.J." at the upper left; they stand for "Jesu juva" ("Jesus, help").

"*Vom Himmel hoch*" encapsulate the supreme technician of tonal counterpoint, the "*Symbolum Nicenum*" ("Nicene Creed"), as Bach labeled it, shows him still at the peak of his powers in organizing a work on the largest possible scale, combining artifice and expression, theological symbolism and musical architecture, in a single work. The CREDO is laid out in nine movements (of which five were newly composed and four were adapted from earlier compositions). As in many of his greatest works, Bach organized the section into a symmetrical form, buttressed at each end by a pair of large choral movements, with the expressive highpoint compressed into three consecutive choral movements in the center.

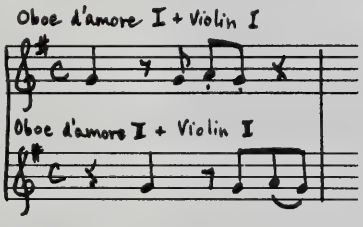
The overall framework, in its simplest guise, looks like this:



The first phrase of the *Credo* ("I believe in one God") receives a movement all to itself. Once again Bach writes in the church style, building his thematic material from an old plainsong setting of the *Credo*. Over a bass line marching in quarter-notes, the five chorus parts and the two violin sections present a seven-part motet-like treatment of the *cantus firmus* (the pre-existent melody).

The sentence continues in the next movement, and Bach begins with the same words ("*Credo in unum Deum*") even as the basses continue with the remainder of the sentence, which lists attributes of God that are to be praised. This movement is not illustrative; it is designed simply to utter praise. To this end, Bach rewrote a movement selected from his Cantata 171 of 1729, the text of which also consisted of words of divine praise. The cantata movement ended with the words "unto the ends of the earth"; Bach used the same music for the words "*visibilium omnium et invisibilium*" ("all things visible and invisible"). His musical equivalent of this reference to everything in the universe was an expanding sound-space that culminates, in the last bars, with notes presented over a five-octave range, from the low D of the double basses to the high D of the trumpet, virtually the entire spectrum of sound available to him.

Bach designed the duet that followed to illustrate certain theological affirmations about the nature of Christ. Again, as in other passages addressed to the second person of the Trinity, Bach chooses to write a duet. The text is filled with references to the Son "born of the Father" and "of one substance with the Father." These are illustrated musically at the very outset in the instruments (later repeated by the two soloists) by a simple but subtle device: a motive presented in the first oboe and first violins repeated one beat later in second oboe and second violins:



The pitches are identical—a symbolic representation of the notion "of one substance"—but the articulation varies: the first time the last two eighth-notes are

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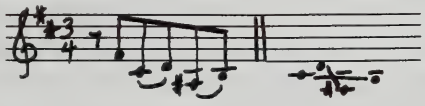
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played staccato, the second time they are slurred. This difference (carried out consistently throughout the movement) is evidently intended to suggest a difference between the Father and the Son, who proceeds from the Father. In a first version of the *Symbolum Nicenum* Bach carried this duet through the crucial words "*Et incarnatus est . . . et homo factus est.*" Later he decided to reserve those words for a separate chorus, as part of his treatment of the central mystery of the faith. He rewrote the vocal lines, spreading the earlier text out over the entire length of the completed duet. It is this revised version which will be performed here.

For the midpoint of his setting of the creed, Bach chose to highlight, in three individual choral movements, the three central affirmations of the Christian faith: the incarnation, the crucifixion, and the resurrection.

The first of these, *Et incarnatus est*, provides a symbolic musical depiction of God coming to earth in the descending lines of the chorus on the opening words. Since many Christian theologians have emphasized the necessity of the crucifixion proceeding as a consequence of the incarnation, Bach embeds in his musical accompaniment a representation of the Cross that is at once symbolic and expressive. The violin motive pervading the movement also has a descending profile (suggesting the coming-down-from-heaven of the incarnation), but it is decorated by a series of two-note figures slurred together. If one draws a line between the inner pair of notes and the outer pair



the result is a kind of cross, which is not only a symbol of the crucifixion, but also a representation of the Greek letter *chi*, the first letter in the name *Christos*. Moreover, the eighth-note figure has been designed to require the addition of many sharps as accidentals, and in German the word for the musical "sharp" ("*Kreuz*") is the same as the word for "cross." Yet in spite of all the symbolism, the main effect is one of mystical tranquility as the chorus sings the Latin words in long, sustained interweaving lines.

The *Crucifixus* is Bach's centerpiece. For this movement he rewrote a chorus from his early cantata of 1714, "*Weinen, klagen, sorgen, zagen*" (BWV 12), in which the chorus sings over a repeating passacaglia bass derived from a centuries-old musical emblem of lamentation. Bach adjusted the original music carefully to reflect the new text ("He was crucified . . . suffered under Pontius Pilate, and was buried"). The passacaglia figure is repeated twelve times, but on the thirteenth (to a repetition of the words "was buried"), as the voices fall to the lower part of their range, and the dynamics drop to a hush, Bach makes an important harmonic change, moving out of the constantly reiterated E minor to end quietly on G major.

This is a preparation for what must be the single most dramatic stroke in the entire Mass—and perhaps in all of Bach. With a stunning outburst of trumpets atop the full ensemble, the chorus declares the resurrection, the joyful realization of which Bach now depicts in a concerto-like movement of the utmost contrast to what has gone before. This is the first time in the SYMBOLUM NICENUM that Bach employs his full orchestra. The thematic material and its layout is so much like Bach's concerto movements that one suspects there may be a lost concerto behind this passage. The principal motive is flexible enough to be applied by Bach to the resurrection, the ascension ("*et ascendit in coelis*"), and even (in minor keys) to the last judgment. In the entire long history of Mass composition, no other composer ever generated a greater sense of excitement or greater contrast than Bach does here.

The next several sentences of the *Credo* text are less urgent for Bach; he packs a lot of them into a single bass aria, *Et in Spiritum Sanctum*. This seems to be a movement originally composed for its present purpose; at least, no older model is known.

The SYMBOLUM NICENUM concludes, as it opened, with a pair of choruses, the first of which begins as a fugue for the voices alone, against which Bach eventually employs a traditional Gregorian melody (*Confiteor unum baptisma*) presented in cantus firmus style. Before the final fast movement, Bach presents a mysterious, hushed choral treatment of the words "*Et exspecto resurrectionem mortuorum*" ("And I expect the resurrection of the dead"). This suddenly turns into a glorious outburst, *Vivace e Allegro*, with fanfares in all the instruments as the chorus sings confidently and joyfully of the life of the world to come. The passage concludes with powerful affirmation growing through the chorus and the entire orchestra.

As mentioned earlier, the SANCTUS is the oldest part of the Mass to have achieved its present form. Bach performed it in the Christmas service in 1723. His cantata "*Christen ätzet diesen Tag*" (BWV 63) was part of that same service. This probably explains the presence of three oboes in the SANCTUS (they appear nowhere else in the Mass), since the cantata called for them as well. This may also be the reason behind the division of the chorus into six parts, for the only time in the B minor Mass or any other work of Bach, though it is at least possible that some number symbolism lurked behind the decision as well: the text of the *Sanctus* comes from *Isaiah* 6:2-3, describing the prophet's vision of angels calling "Holy, holy, holy." The angels in the description had six wings. The families of the orchestra (trumpets, oboes, and strings—all in threes) and the six choral parts (usually divided into two groups of three each) play and sing in a grandiose polychoral layout

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of the utmost grandeur, lightened in the second half by the lively 3/8 fugue on *Pleni sunt coeli.*

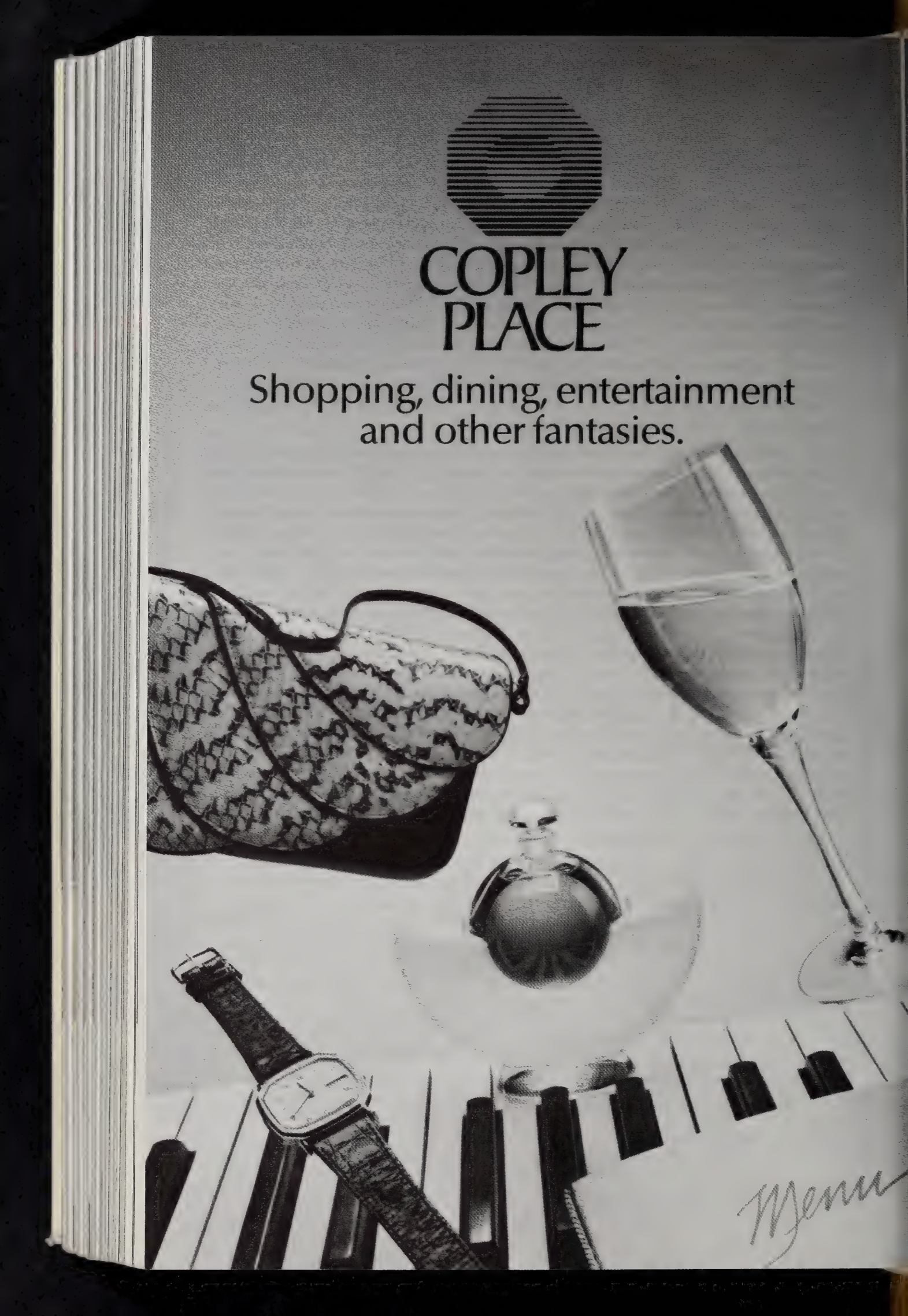
In the Roman Catholic liturgy, as already mentioned, the *Osanna* and *Benedictus* are part of the *Sanctus.* In Bach's manuscript, however, they are bound as separate numbers (though Bach does specify the liturgically correct repetition of the *Osanna* after the *Benedictus*). Together the two movements comprise the greatest contrast in texture in the entire B minor Mass: the *Osanna*, with its eight-part double chorus and the return of flutes to the orchestral texture, has altogether twenty lines in the score, the largest in the whole work; the *Benedictus*, with only three lines, is the smallest. The *Osanna* is a thorough reworking of a movement from one of Bach's secular cantatas, "*Preise dein Glücke, gesegnetes Sachsen*" ("Praise your good fortune, blessed Saxony"), BWV 215; it builds from the purely choral opening to a climactic statement in all twenty lines, followed by an orchestral ritornello. The *Benedictus*, on the other hand, features an elaborate part almost certainly for the flute (Bach's manuscript fails to specify!) and a tenor solo that provides a meditative pause between the two statements of the *Osanna.*

The AGNUS DEI consists normally of three statements, all beginning with "Lamb of God, that takest away the sins of the world . . ." The first two end with the plea "have mercy upon us." The third and final time, though, the plea is a more general prayer, "grant us peace." Bach presents this material in two movements—an aria that reiterates the personal plea for mercy, and a closing chorus that omits the first part of the sentence and simply sings the last three words, *Dona nobis pacem.* Both of these movements are reworked from earlier compositions drawn from Bach's cantatas, but both may be seen as recalling earlier moments in the B minor Mass as well, thus suggesting that Bach wished to unify the work as a whole. The alto aria, *Agnus Dei*, which is adapted from Cantata 11, is filled with the same kind of expressive gestures that informed the opening *Kyrie*—not surprising, perhaps, since both texts are a plea for mercy. The aria is profoundly expressive, and its G minor darkness makes the D major of the final chorus all the brighter and more consoling. Bach ends the work with music we have already heard: *Dona nobis pacem* is sung to the same music heard in the GLORIA to the words *Gratias agimus tibi.* By using music already associated with thanks and praise at this point, Bach ends the work in a mood of calm assurance. Once again the double fugue presents the musical material, though here both halves of the theme present the same words. And again the trumpets enter one by one to cap the entire score with their special glory.

Zelter's evaluation of 13 December 1811—that the B minor Mass is "probably the greatest musical work of art that the world has ever seen"—is a view that has remained more or less constant in the last century and a half, during which time performers have gradually come to grips with this monumental and demanding score. Though it will never be an easy work to perform, it is no longer regarded as nearly impossible. It belongs at the summit of Bach's art, and more than any other single score of his, it calls to mind Beethoven's pun on the fact that "*Bach*" is the German word for "brook": "*Nicht Bach; Meer sollte er heissen*" ("Not Brook; his name should be Ocean").

—Steven Ledbetter

Text for the Mass begins on page 37.


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The revolution (no tamer word will suffice) in our knowledge of Bach's creative activity due to the researches of Alfred Dürr and Georg von Dadelsen (and a host of other scholars after them) has left any study of Bach more than thirty years old hopelessly out of date, including, unfortunately, the standard Schmieder catalogue of Bach's works, from which we get our BWV numbers. The only general life-and-works treatment that is recent enough to have taken into account most of the new work is Karl Geiringer's *Johann Sebastian Bach: Culmination of an Era* (Oxford), and even that has been overtaken by some recent discoveries. Another book with a lot of information and many beautiful pictures is *J.S. Bach: Life, Times, Influence*, issued in German and in English translation by Bärenreiter from booklets first printed by Archiv records in conjunction with their extended series of Bach recordings. It features articles by major specialists tracing Bach's life, his milieu, and his works. Owing to its origin as a publication packaged with a set of records, the page format is 12x12 inches, which allows for lavish pictures in addition to the text. Most of the recent scholarship on the B minor Mass has been conveniently summarized in a fine short book (available, unfortunately, only in German) by Walter Blankenburg, *Einführung in Bachs h-moll-Messe* (*Introduction to Bach's B minor Mass*) (Bärenreiter paperback). Helmuth Rilling, a distinguished Bach conductor who knows the work inside out, has written a thorough analysis movement-by-movement; it has recently appeared in English translation as *Johann Sebastian Bach's B-Minor Mass* (Prestige Publications of Princeton, N.J.; paperback).

The available recordings cover the gamut of performance styles from the Baroque purist, aiming to reproduce the original forces as accurately as possible, to modern orchestras and romanticized interpretations. One of the most hotly discussed issues of recent Bach performance practice is the notion, advanced by Joshua Rifkin, that Bach's choir customarily employed only one singer on a part, and that his orchestra was, similarly, a chamber-sized ensemble. Rifkin's recording of the Mass, with Judith Nelson, Julianne Baird, Jeffrey Dooley, Frank Hoffmeister, and Jan Opalach, was made as a demonstration of his point (Nonesuch; available on compact disc). The more "traditional" purist view is advanced by Nikolaus Harnoncourt with the Concentus Musicus and a larger choral ensemble (with boys on the upper parts, following Bach's practice), and soloists Rotraud Hansmann, Emiko Liyama, Helen Watts, Kurt Equiluz, and Max von Egmond (Teldec). Helmuth Rilling's reading features his ensemble, the Stuttgart Bach Collegium and the Gächinger Kantorei, with soloists Arlene Auger, Julia Hamari, Adalbert Kraus, and Siegmund Nimsgern (CBS). Neville Marriner leads the Academy of St. Martin-in-the-Fields with soloists Margaret Marshall, Janet Baker, Robert Tear, and Samuel Ramey. The most romantic of all the available versions is the one led by Herbert von Karajan with the Berlin Philharmonic and the Vienna Singverein, with soloists Gundula Janowitz, Christa Ludwig, Peter Schreier, and Kurt Ridderbusch (DG). In recent years the German tenor Peter Schreier has begun to make fine recordings of major Bach scores (among them the *St. Matthew* Passion and the Mass in B minor). His reading of the Mass is available on the imported Eurodisc label; the Leipzig New Bach Collegium Musicum and the Leipzig Radio Orchestra are joined by soloists including Lucia Popp, Carolyn Watkinson, Eberhard Büchner, Siegfried Lorenz, and Theo Adam. The newest B minor Mass recording has just appeared from the increasingly renowned English early-music forces of the Taverner Consort and the Taverner Players under the direction of Andrew Parrott; soloists are Emma Kirkby, Emily Van Evera, Panito Iconomou, Michael Kilian, Rogers Covey-Crump, and David Thomas (Angel).

—S.L.

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Bach's text for the Mass diverges in a few points from the liturgical norm. Words printed in italics have been added by Bach (they generally correspond to the German Mass); words that he omitted in the musical setting are bracketed.

KYRIE

CHORUS
Kyrie eleison. — Lord, have mercy upon us.

DUET (*Soprano I, Soprano II*)
Christe eleison. — Christ, have mercy upon us.

CHORUS
Kyrie eleison. — Lord, have mercy upon us.

GLORIA

CHORUS
Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. — Glory be to God on high, and on earth peace, good will towards men.

ARIA (*Soprano II, violin solo*)
Laudamus te, benedicimus te, adoramus te, glorificamus te. — We praise thee, we bless thee, we worship thee, we glorify thee.

CHORUS
Gratias agimus tibi propter magnam gloriam tuam. — We give thanks to thee for thy great glory.

DUET (*Soprano I, Tenor, flute solo*)
Domine Deus, rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite
Jesu Christe *altissime*,
Domine Deus, Agnus Dei, Filius Patris, —
O Lord God, heavenly king,
God the Father almighty,
O Lord, the only-begotten son
Jesus Christ *most high*,
O Lord God, Lamb of God, Son of the Father,

CHORUS
Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. — Thou that takest away the sins of the world, have mercy upon us, receive our prayer.

ARIA (*Alto, oboe d'amore solo*)
Qui sedes ad dexteram Patris, miserere nobis. — Thou that sittest at the right hand of God the father, have mercy upon us.

ARIA (*Bass, horn solo, two bassoons*)
Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus Jesu Christe, — For thou alone art holy; thou only art the Lord; thou only, O Jesus Christ, art most high,

CHORUS
Cum sancto Spiritu in gloria Dei Patris, Amen. — With the Holy Ghost, in the glory of God the Father, Amen.

INTERMISSION

CREDO

CHORUS
Credo in unum Deum.

I believe in one God,

CHORUS
Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium,

the Father Almighty, maker of heaven and earth, and of all things visible and invisible,

DUET (*Soprano I, Alto*)
Et in unum Dominum Jesum Christum, Filium Dei unigenitum; et ex Patre natum ante omnia saecula; Deum de Deo, lumen de lumine, Deum verum de Deo vero; genitum, non factum, consubstantialem Patri, per quem omnia facta sunt; qui propter nos homines et propter nostram salutem descendit de coelis.

And in one Lord, Jesus Christ, the only-begotten Son of God, and begotten of his Father before all worlds, God of God; light of light, very God of very God; begotten, not made, being of one substance with the Father, by whom all things were made; who for us men and for our salvation came down from heaven.

CHORUS
Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

CHORUS
Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est.

And was crucified also for us, under Pontius Pilate he suffered and was buried.

CHORUS
Et resurrexit tertia die secundum scripturas;
et ascendit in coelum,
sedet ad dexteram *Dei* Patris;
et iterum venturus est
cum gloria judicare
vivos et mortuos;
cuius regni non erit finis.

And the third day he rose again according to the Scriptures
and ascended into heaven,
and sitteth at the right hand of *God* the Father; and he shall come again
with glory to judge
the quick and the dead;
whose reign shall have no end.

ARIA (*Bass, two oboes d'amore*)
Et in Spiritum sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit,
qui cum Patre et Filio simul adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam et apostolicam ecclesiam.

And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father to the Son,
who with the Father and the Son together is worshipped and glorified,
who spake by the Prophets.
And in one holy catholic and apostolic church.

CHORUS
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I acknowledge one baptism for the remission of sins,
And I look for the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

CHORUS
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria eius.

Holy, holy, holy is the Lord God of hosts. Heaven and earth are full of his glory.

DOUBLE CHORUS
Osanna in excelsis.

Hosanna in the highest.

ARIA (*Tenor, violin solo*)
Benedictus qui venit in nomine Domini.

Blessed is he that cometh in the name of the Lord.

DOUBLE CHORUS
Osanna in excelsis.

Hosanna in the highest.

AGNUS DEI

ARIA (*Alto*)
Agnus Dei, qui tollis peccata mundi, miserere nobis,

O Lamb of God, that takest away the sins of the world, have mercy upon us,

CHORUS
[Agnus Dei, qui tollis peccata mundi,]

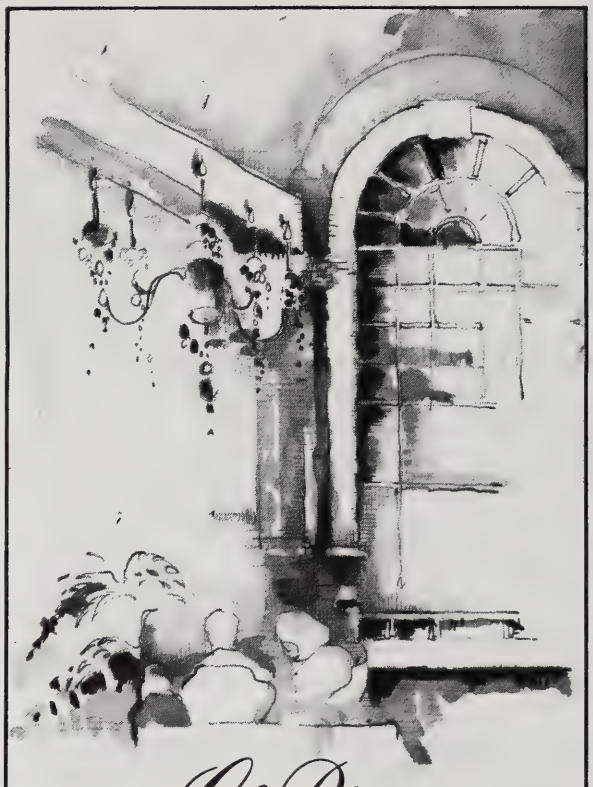
[O Lamb of God, that takest away the sins of the world,]

Dona nobis pacem.

Grant us peace.



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Margaret Marshall



Soprano Margaret Marshall was born in Stirling, Scotland, and studied at the Royal Scottish Academy of Music in Glasgow, also studying privately with Ena Mitchell and Hans Hotter. Ms. Marshall first won international fame when she was awarded first prize at the International Singing Competition in Munich in September 1974, which resulted in concerts throughout Europe and her London debut at the Wigmore Hall in 1975. Her Royal Festival Hall debut came in June 1976 in an English Bach Festival performance of the *St. Matthew* Passion, and she has by now worked with all the major British orchestras. She remains a favorite guest with the Scottish National and Scottish Chamber orchestras, touring with them regularly, and she has sung with the Orchestre de Paris under Barenboim and the Berlin Philharmonic with Rilling and Mehta. She has also appeared in Milan, Amsterdam, Madrid, Vienna, and all the major German cities, and she made her Salzburg Festival debut in 1982. Ms. Marshall has also sung regularly at the Edinburgh International Festival since her first visit there with Giulini and the London Philharmonic Orchestra. Other conductors with whom she has worked include Abbado, Muti, Maazel, Marriner, Haitink, Colin Davis, Andrew Davis, Gennady Rozhdestvensky, and Simon Rattle. Ms. Marshall first visited America in 1980, when she appeared with the Boston Symphony Orchestra and the New York Philharmonic; her Boston Symphony debut was as Euridice in concert performances of Gluck's *Orfeo ed Euridice*, and she appeared here most recently last February as Galatea in Handel's *Acis and Galatea* under the direction of Raymond Leppard.

Ms. Marshall made her operatic debut singing Euridice in Florence under the direction of Riccardo Muti, who invited her back to Florence for his first production of a Mozart opera, *Le nozze di Figaro*, in 1979. She has since sung with the Scottish Opera, at the Royal Opera House, Covent Garden, at the Piccolo Scala, Milan, at La Scala, Salzburg, and Glyndebourne. Recent orchestral engagements have included the Berlin Philharmonic under Carlo Maria Giulini, the Netherlands Chamber Orchestra, and the Munich Philharmonic. This season's United States engagements include, in addition to her BSO appearances this week, Sir Michael Tippett's *A Child of Our Time* with the Minneapolis Symphony, Bach's B minor Mass with the Philadelphia Orchestra, and Benjamin Britten's *War Requiem* with the Chicago Symphony. A popular recording artist, Ms. Marshall may be heard on Philips, Decca, and EMI records in repertoire including Mozart's C minor Mass, Handel's *Jephtha* and *Saul*, Gluck's *Orfeo*, Haydn's *Creation*, and Bach's B minor Mass and *St. Matthew* Passion. Recent recordings include Berg songs with Geoffrey Parsons for Deutsche Grammophon, Haydn Masses under the direction of Colin Davis, and Pergolesi's *Stabat Mater* with Claudio Abbado.



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Katherine Ciesinski



The young American mezzo-soprano Katherine Ciesinski's 1985-86 engagements include the roles of Giulietta in *Tales of Hoffmann* at the Theâtre de la Monnaie in Brussels, Dorabella in *Così fan tutte* with the Orchestre de Paris conducted by Daniel Barenboim, Ottavia in *L'incoronazione di Poppea* with Santa Fe Opera, and Eboli in *Don Carlo* with the Long Beach Opera. Equally at home on the concert and recital stage, Ms. Ciesinski this season performs Mahler's *Das Lied von der Erde* with the Hawaii Symphony and Berlioz's *Roméo et Juliette* with the Cleveland Orchestra, as well as Handel's *L'Allegro, il Penseroso ed il Moderato* at the Kennedy Center. Since her Tanglewood debut in the Mozart *Requiem* in 1980, Ms. Ciesinski's BSO appearances have included Beethoven's Ninth Symphony, Haydn's *Nelson* Mass, and, in April 1984, Berlioz's *L'Enfance du Christ.*

Ms. Ciesinski's recent appearances have included a Berlin Philharmonic debut in Mendelssohn's *Elijah* under Seiji Ozawa, a Los Angeles Philharmonic debut under Giuseppe Sinopoli, and a Los Angeles Chamber Orchestra debut with Gerard Schwarz, as well as performances with the Cleveland Orchestra, the Houston Symphony, and New York's 92nd Street Y Chamber Symphony. Recent operatic engagements have included the Ponnelle production of *Così fan tutte* under Barenboim at the Washington Opera, Preziosilla in *La forza del destino* with Dallas Opera, and Eboli in *Don Carlo* with San Jose Opera. Ms. Ciesinski first received national attention for her portrayal of Erika in the televised Spoleto Festival USA production of Barber's *Vanessa*. Her Santa Fe Opera debut as Countess Geschwitz in the American premiere of the three-act version of Berg's *Lulu* and her debut as Siebel in Gounod's *Faust* with Chicago Lyric Opera followed soon after. Ms. Ciesinski frequently gives duet recitals with her sister, soprano Kristine Ciesinski; the two recently gave a recital of Ned Rorem works in Chicago. The summer of 1984 found her returning to the Spoleto Festival USA in Charleston for her first performance as the Composer in *Ariadne auf Naxos*, a role she repeated for her debut at the Spoleto Festival in Italy.

In addition to her appearances with the major orchestras, Katherine Ciesinski has been heard in concert and in recital throughout the United States and in Paris, Salzburg, Cologne, Zurich, Graz, and Hamburg. Her festival credits include Tanglewood, Mostly Mozart, and Caramoor. A champion of contemporary music, Ms. Ciesinski was the featured artist in a nationally televised profile of composer Ivanna Themmen on the PBS series "Soundings." Following her premiere of Ned Rorem's *After Long Silence* at the New World Festival in Miami, she recorded Rorem's *Women's Voices* with the composer at the keyboard for CRI. Her recordings for Erato, Leonarda, the Marlboro Recording Society label, and RCA include music of Dukas, Alma Mahler, Clara Schumann, Ravel, and Handel. Born in Delaware, Katherine Ciesinski earned bachelor's and master's degrees with honors from Temple University. She continued her vocal studies at the Curtis Institute, singing leading roles in opera productions there and entering vocal competitions. Ms. Ciesinski won first prize in the Geneva International Competition and grand prize at the Paris International Competition, the latter by unanimous decision.

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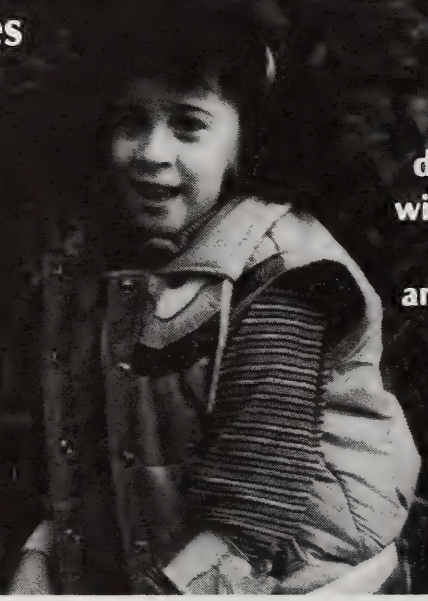
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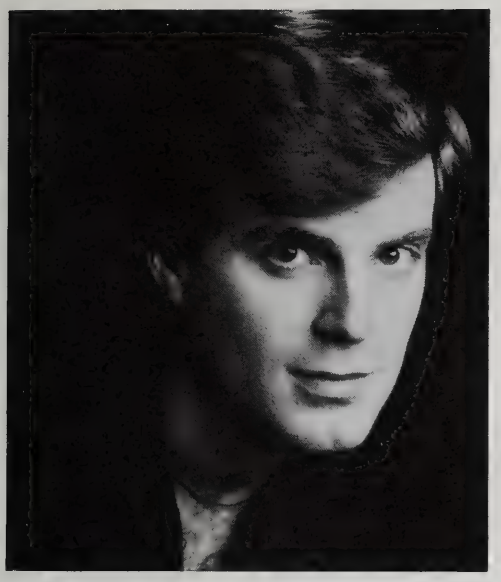


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John Aler



Tenor John Aler has established himself in performance and on recordings as one of the world's leading exponents of *bel canto*. He has performed widely throughout the United States and Europe in opera, oratorio, orchestral concerts, and as a recitalist, in repertory ranging from the Baroque era through the *bel canto* demands of Rossini, Bellini, and Donizetti to music of contemporary composers. Mr. Aler's 1985-86 season is highlighted by appearances with major opera companies and orchestras on three continents, including his Covent Garden debut as Ferrando in *Così fan tutte*, an opera he will also perform at the Opera del Teatro Municipal in Santiago, Chile. He also returns to New York City Opera with his acclaimed portrayal of Arturo in Bellini's *I puritani*. A frequent visitor to France, Mr. Aler appears nine times this season in Paris, including performances of Rossini's *La Cenerentola*, a recital at the Theâtre Athenée, Liszt's *Faust* Symphony with L'Orchestre National de France, and a Berlioz *Requiem* with the Atlanta Symphony at Les Invalides. Having just appeared at Glyndebourne in Mozart's *Idomeneo*, he returns to England for Britten's Serenade for tenor, horn, and strings with the Academy of St. Martin-in-the-Fields. A favorite with leading American orchestras, Mr. Aler's engagements this season include his Chicago Symphony debut in Britten's *War Requiem*, Haydn's *Creation* and a Schubert Mass with the Cincinnati Symphony, and Berlioz's *Roméo et Juliette* opposite Jessye Norman with the Philadelphia Orchestra. He also rejoins New York's Musica Sacra for a Lincoln Center performance of Bach's B minor Mass.

Last season alone, John Aler made nine major New York appearances at Carnegie Hall and Lincoln Center and nineteen performances at the Kennedy Center in Washington, D.C. To date he has appeared and reappeared with virtually every major symphony orchestra in this country, as well as with the opera companies of Washington, San Diego, Baltimore, St. Louis, Santa Fe, Kentucky, Milwaukee, Virginia, Toronto, Charlotte, Portland, and numerous others; he made his New York City Opera debut in 1981 as Ottavio in *Don Giovanni*. In addition, he is a frequent guest at America's major music festivals, including Mostly Mozart, Tanglewood, Saratoga, and the Cincinnati May Festival. He has also appeared with opera companies and orchestras throughout Europe, including the major French orchestras and in operatic productions for three consecutive summers at the Aix-en-Provence Festival, as well as with the companies of Lausanne, Strasbourg, Lyon, and Nancy, the Vienna State Opera, and the opera companies of Geneva, Brussels, and Hamburg. Mr. Aler's recordings for EMI, RCA, Erato, Philips, and Telarc include music of Offenbach, Rameau, Handel, Orff, Gluck, Liszt, and Berlioz.

Born in Baltimore, John Aler began to study voice while attending Catholic University in Washington, D.C. A Tanglewood Music Center alumnus, he attended the Juilliard School and participated in both the American Opera Center and the Goldovsky Opera Theater; his first operatic appearance was as Ernesto in *Don Pasquale* at the American Opera Center. Since his Boston Symphony debut in January 1974, Mr. Aler has sung music of Monteverdi, Stravinsky, Bach, Haydn, John Knowles Paine, Beethoven, and Berlioz with the orchestra, returning most recently for Carl Orff's *Carmina burana* at Tanglewood this past summer.

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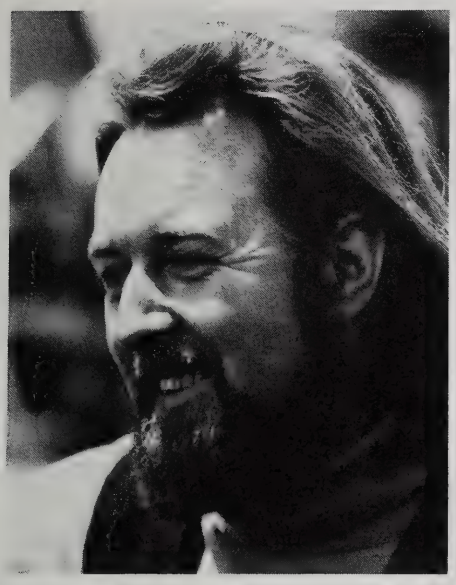
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Benjamin Luxon



Born in Cornwall, England, the versatile British baritone Benjamin Luxon studied at the Guildhall School of Music and won the school's Gold Medal. A prizewinner in the 1961 Munich International Competition and later engaged to broadcast Lieder recitals over leading German radio stations, he is now one of the few British singers to have achieved success in Germany as a Lieder singer. Internationally in demand for operatic and orchestral as well as Lieder performances, Mr. Luxon is also known for recordings, television, and radio broadcasts. He is a regular guest at the Royal Opera House, Covent Garden; at the Glyndebourne, Edinburgh, and Aldeburgh festivals; in Munich, Vienna, and throughout the United States, having performed with such eminent conductors as Sir Colin Davis, Bernard Haitink, Daniel Barenboim, Zubin Mehta, Seiji Ozawa, and Sir Georg Solti.

Mr. Luxon is noted for his recordings of works by the British composers Vaughan Williams, Delius, Walton, and Benjamin Britten; he was invited by Britten to perform the title role in that composer's television opera *Owen Wingrave*, broadcast throughout Great Britain, most of Western Europe, and the United States in 1971. His recordings on the Philips, Decca, Deutsche Grammophon, EMI/Angel, and RCA labels include an acclaimed collection of English ballads, "Give Me a Ticket to Heaven," as well as performances of Haydn's opera *Orlando Paladino*, William Walton's *Belshazzar's Feast*, and the Beethoven Ninth Symphony with Bernard Haitink and the London Philharmonic. In addition, he collaborates on a regular basis with the internationally acclaimed American folk and jazz musician Bill Crofut. Mr. Luxon made his Metropolitan Opera debut in January 1980 in Tchaikovsky's *Eugene Onegin*. He first appeared with the Boston Symphony Orchestra in the spring of 1976, returning for performances of *Eugene Onegin*, the Brahms *German Requiem*, the Fauré *Requiem*, the Dvořák *Stabat Mater*, Mahler's Eighth Symphony, and Jesus in Bach's *St. John* Passion, all under the direction of Seiji Ozawa. He sang under Klaus Tennstedt's direction in the Brahms *German Requiem* at Tanglewood in 1983, and he appeared with the orchestra most recently as Jesus in staged performances of the *St. Matthew* Passion under Ozawa this past summer at Tanglewood, where he also sang music of Gustav Mahler with the Boston Symphony Chamber Players.

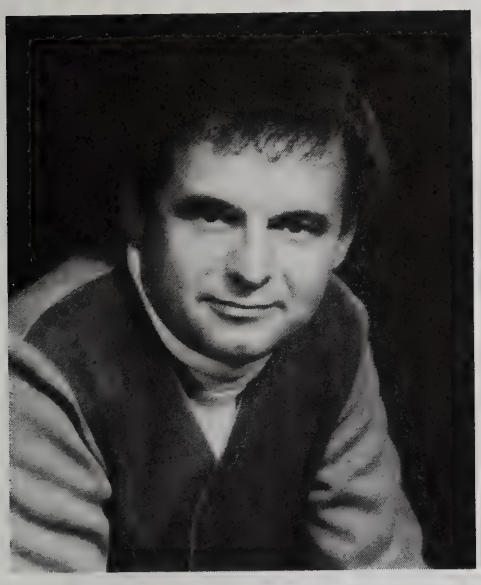
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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Tanglewood Music Center and Boston University, and now in its sixteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, and Klaus Tennstedt. In April 1984, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. The chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*; both of these have been newly issued on compact discs. The Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule; their album of *a cappella* twentieth-century American choral music, recorded at the invitation of Deutsche Grammophon, received a Grammy nomination for best choral performance of 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill for Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra for Telarc (a compact disc), and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade for CBS. The chorus has also recorded a Christmas album, "We Wish You A Merry Christmas," with John Williams and the Boston Pops for Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale. Since its inception nine years ago, the John Oliver Chorale has built an impressive repertoire ranging from masterpieces by Bach, Beethoven, Mozart, and Stravinsky to less frequently performed works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. The Chorale has recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern records and Donald Martino's *Seven Pious Pieces* for New World Records. Newly available from Northeastern records is the Chorale's album "Christmas Antiphonies," featuring polychoral works of Schütz, Scheidt, Praetorius, Bax, and Daniel Pinkham.

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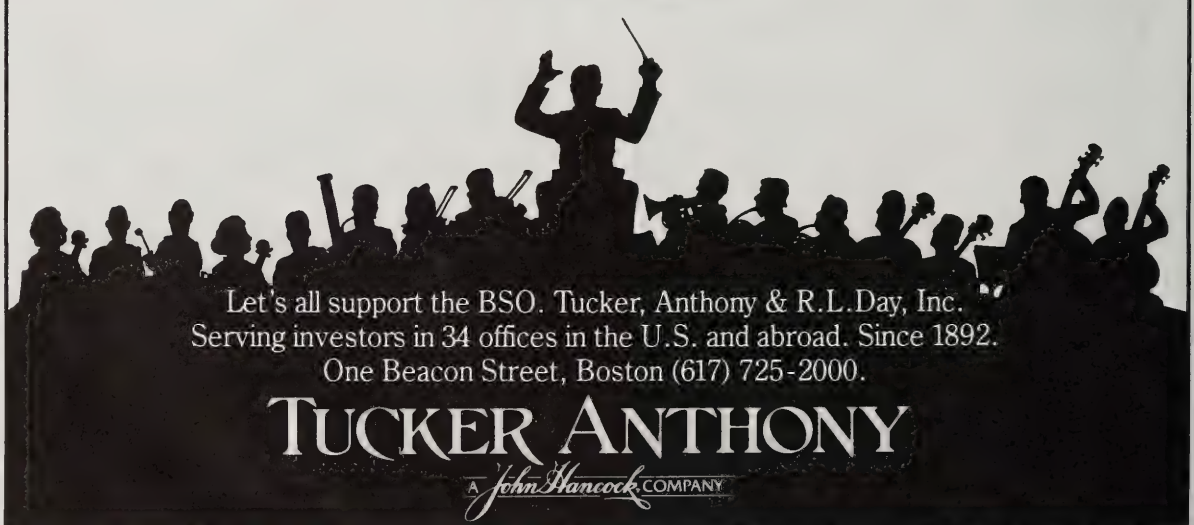
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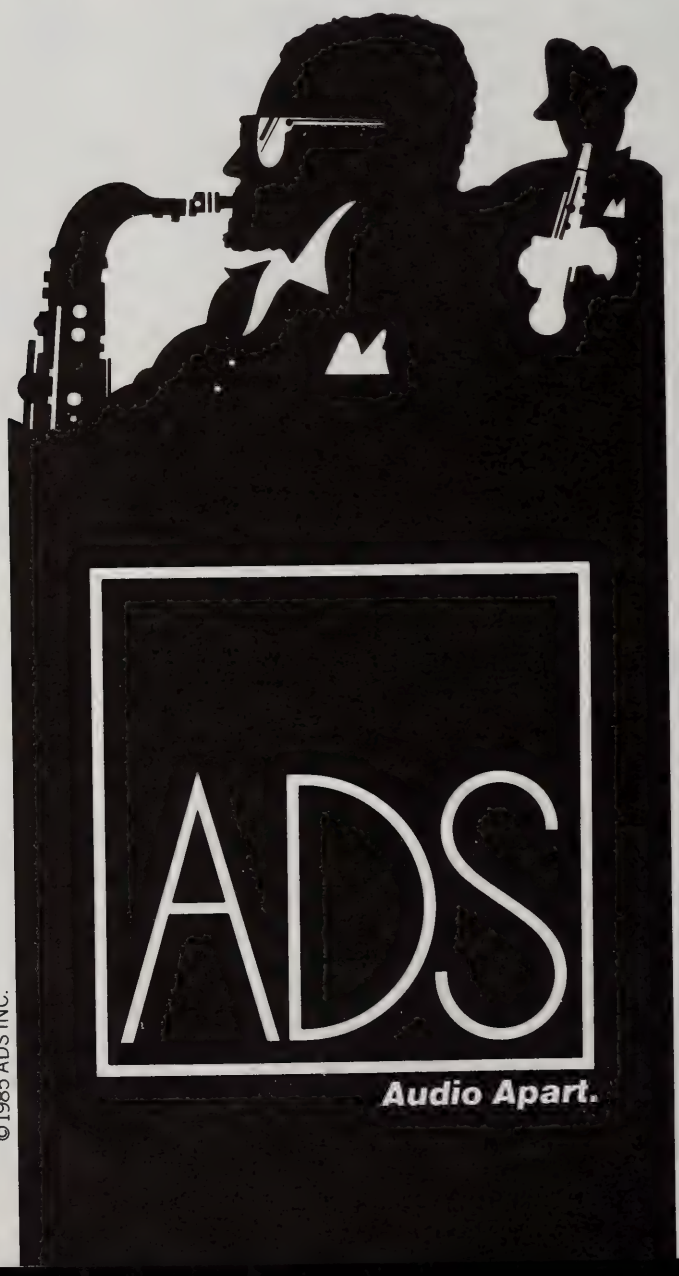
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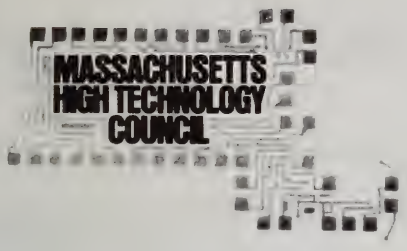
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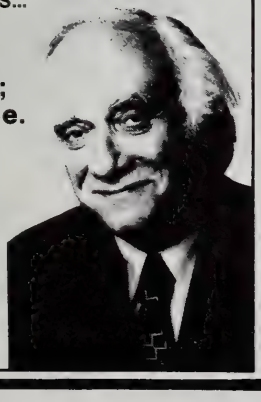
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Friday 'B'—10 January, 2-3:50
Saturday 'B'—11 January, 8-9:50
Tuesday 'B'—14 January, 8-9:50
KURT MASUR conducting

Schnittke	*(K)ein Sommernachtstraum*
Schubert	Symphony in C, *The Great*

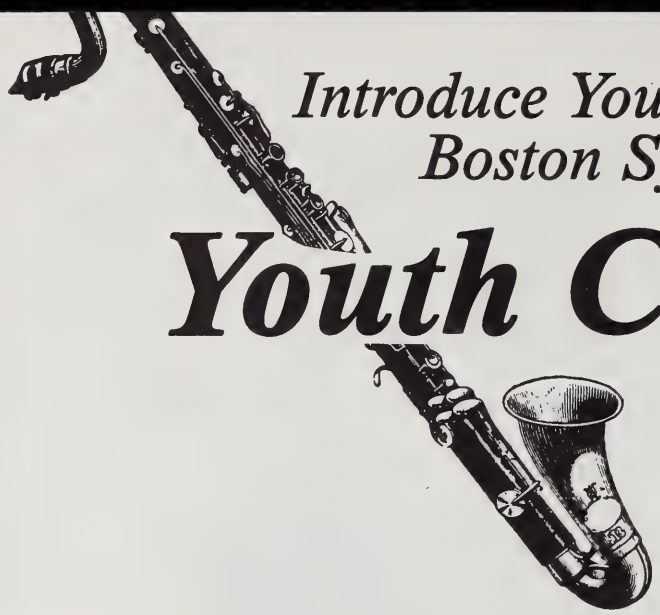
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Friday 'A'—17 January, 2-3:55
Saturday 'A'—18 January, 8-9:55
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Liszt	Piano Concerto No. 2
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Liszt	*Les Préludes*

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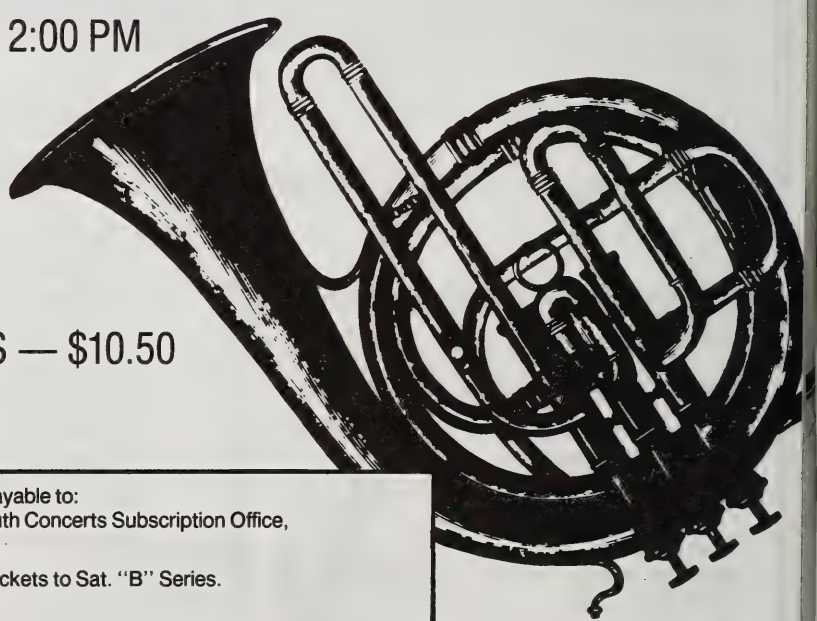
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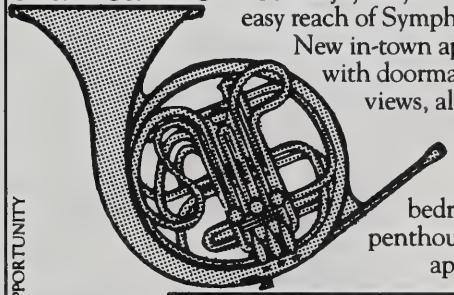
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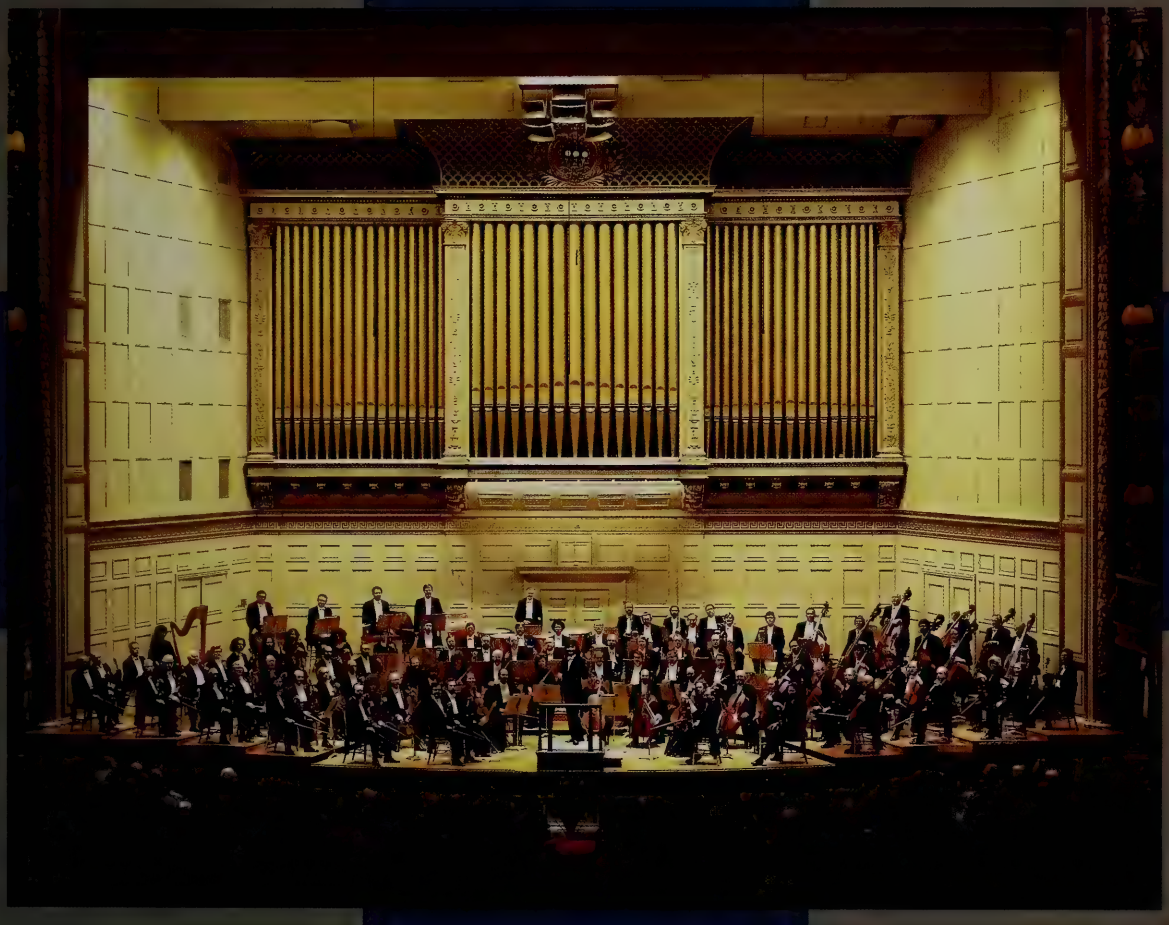


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$12 Million National Campaign for the Tanglewood Music Center

A Fiftieth Anniversary Campaign for the Tanglewood Music Center was announced by the Boston Symphony Orchestra this summer. The campaign goal is $12 million, which will be used to endow student fellowships and faculty positions and renovate the Theatre-Concert Hall, which was designed by Eliel and Eero Saarinen in 1941. Funds will also be used to increase operating support for the Boston Symphony Orchestra's world-renowned summer music academy. The target for completion of the campaign is 1990, the fiftieth anniversary of the founding of the Tanglewood Music Center by Serge Koussevitzky and the Boston Symphony. If you would like to contribute, or for further information, please call John Keenum, Director of Foundation Support, at 266-1492, ext. 139.

Planned Giving Seminars

The Boston Symphony Orchestra is pleased once again to offer a series of Planned Giving Seminars conducted by John Brown, noted authority in the area of deferred gifts. Remaining seminars for the 1985-86 season will be held prior to the BSO concerts on 23 January, 4 February, 18 March, 11 April, and 18 April. For further information please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

BSO Members in Concert

BSO Music Director Seiji Ozawa is guest conductor for Beethoven's *Egmont* Overture with the Newton Symphony Orchestra on Sunday, 19 January at 8 p.m. at Aquinas Junior College, Walnut Park, Newton. NSO Music Director Ronald Knudsen completes the program with Ravel's *Le Tombeau de Couperin* and the Brahms Symphony No. 2. Single tickets are $8. For further information or reservations, call 965-2555.

The Melisande Trio—Susan Miron, harp, Fenwick Smith, flute, and Burton Fine, viola—are joined by BSO violinist Gerald Elias and principal clarinetist Harold Wright for Ravel's Introduction and Allegro for harp, flute, clarinet, and string quartet, Ravel's *Mother Goose* arranged for trio, and quintets by Schmidt and Ropartz at the Gardener Museum on Sunday, 26 January at 3 p.m. Admission is free.

With BSO violinist Joel Smirnoff and cellist Sato Knudsen, the Melisande Trio performs music of Beethoven, Schmidt, and Ropartz at the First Parish Church in Duxbury, Route 3A at Depot Street, on Sunday, 26 January at 7 p.m. Admission is $8 ($5 for students and seniors). For further information, call 1-934-2378.

The Boston Artists Ensemble, founded in 1980 by its director, BSO cellist Jonathan Miller, begins its 1986 concert season with Mozart's A minor Flute Quartet, K.298, the Fauré Piano Quartet in G minor, Op. 45, and the Brahms C minor Piano Quartet, Op. 60, on Sunday, 26 January at 7 p.m. at Ellsworth Hall at Pine Manor College in Brookline. This is the first concert of a five-concert subscription season; tickets are $7 per concert or $30 for the series. For further information, please call 266-2322.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



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Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the coming months will take place at 6 p.m. on 11, 14, 16, 18, and 28 January, and 13, 15, 18, 20, and 22 March. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be BSO violinist Gerald Elias (3 and 4 January), Martha Batchelor, the assistant to the BSO's Music Director and Artistic Administrator (10 and 11 January), and guest conductor Kurt Masur (17 and 18 January). Mr. Masur will also be Robert J. Lurtsema's guest on *Morning Pro Musica*, Thursday, 9 January at 11.

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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

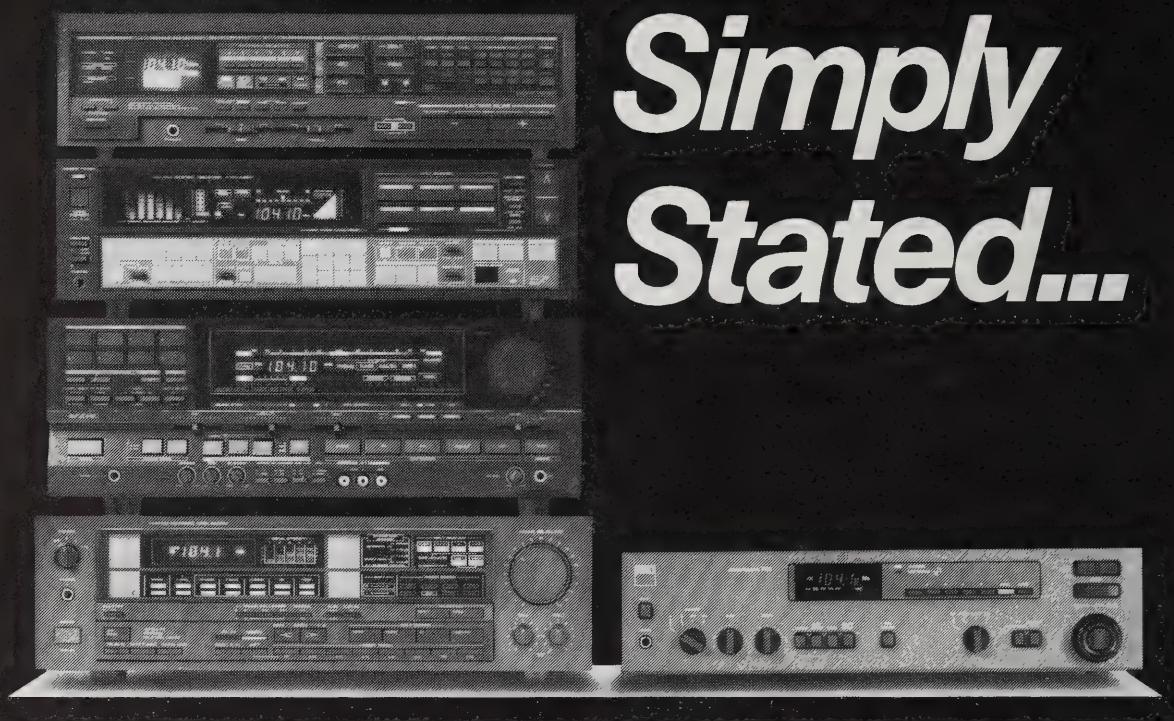
Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.





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First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

* *Participating in a system of rotated seating within each string section.*
† *On sabbatical leave.*

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

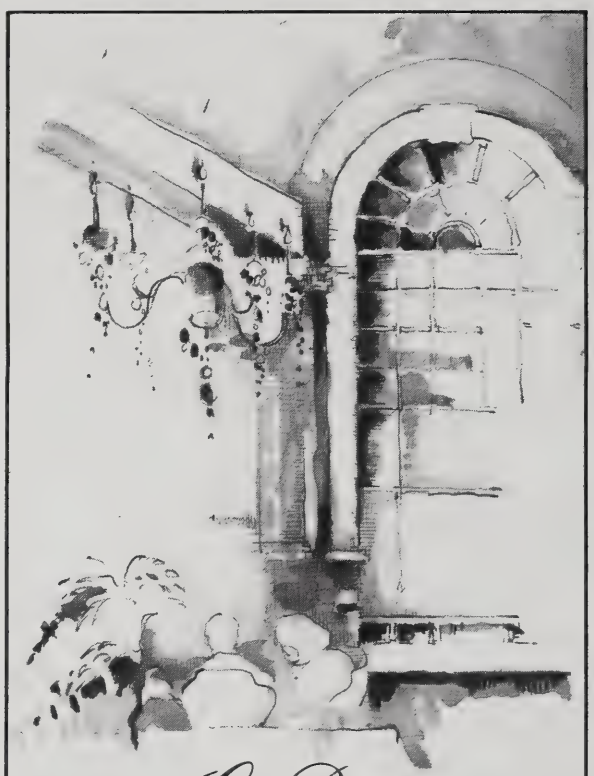
Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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William Moyer
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

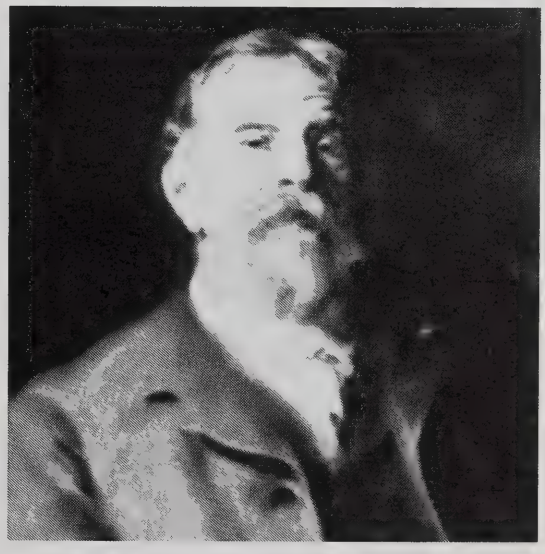
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson



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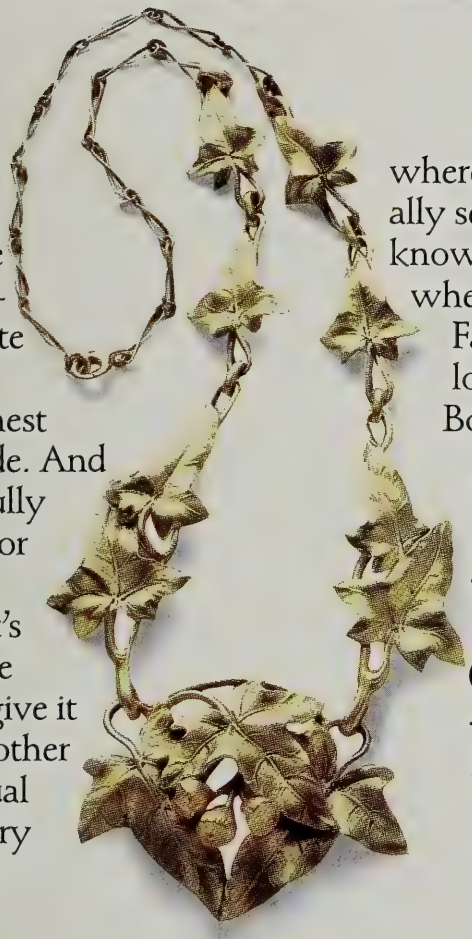
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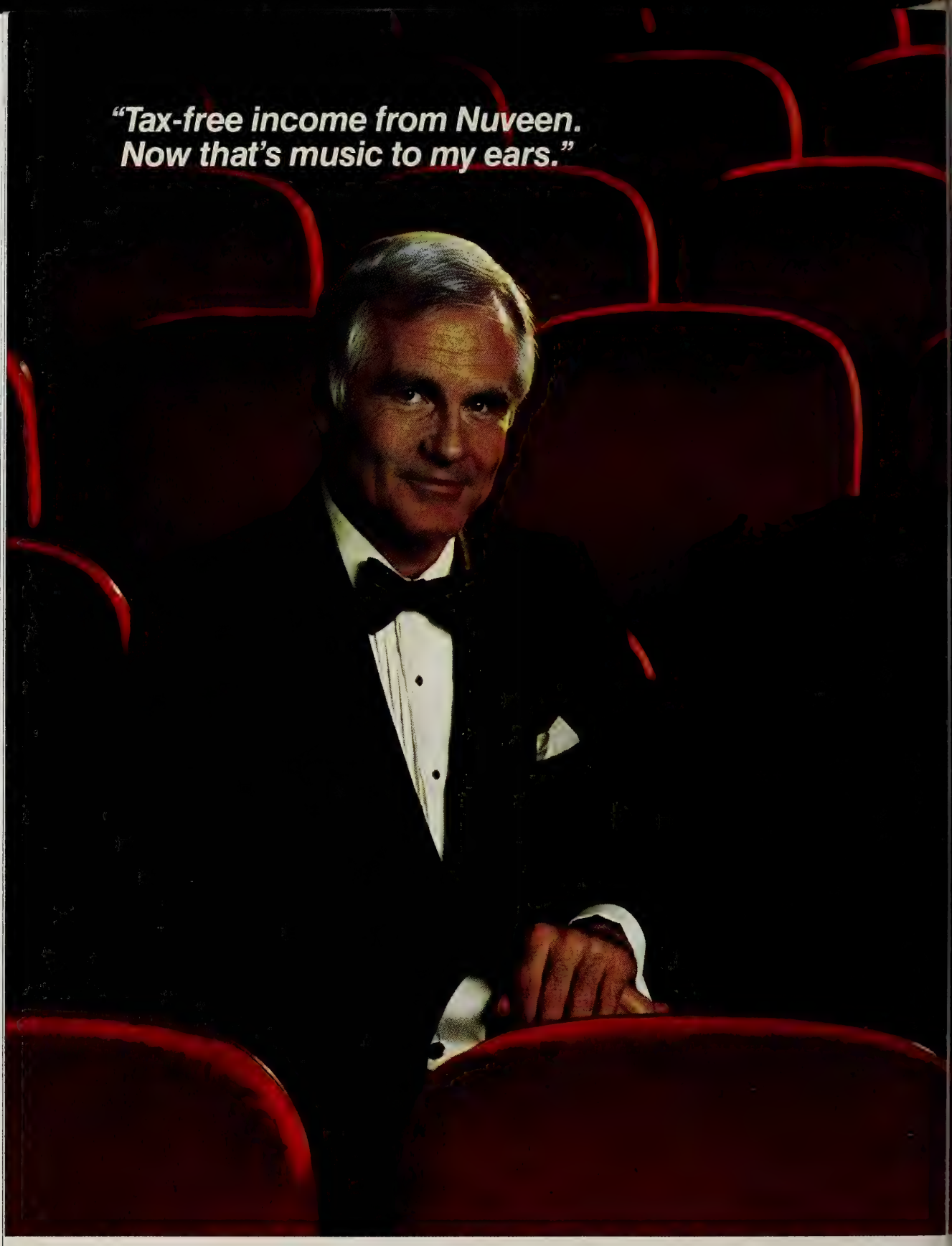
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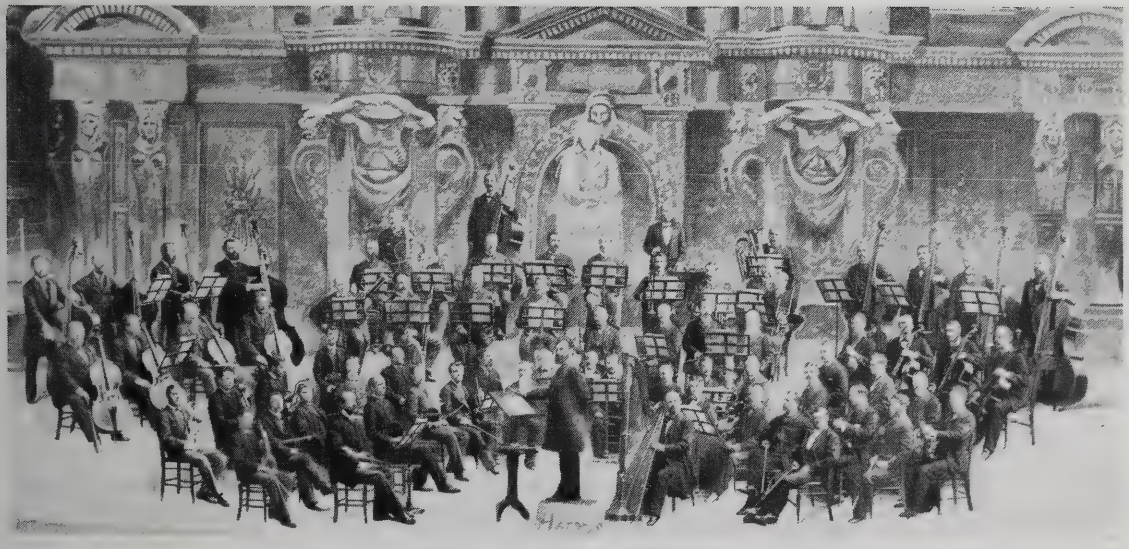
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

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The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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BEETHOVEN — *Coriolan* Overture, Opus 62
(edited by Gustav Mahler)

SCHWANTNER — *Magabunda*, Four Poems of Agueda Pizarro, for soprano and orchestra
Sombraventadora (Shadowinnower)
Blancolvido (White Oblivion)
Anémonas negras (Black Anemones)
Magabunda (Witchnomad)

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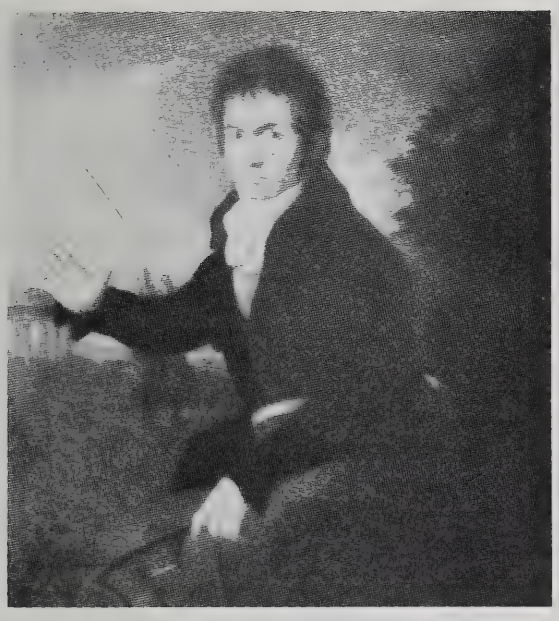
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Ludwig van Beethoven
Coriolan Overture, Opus 62 (edited by Gustav Mahler)



Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He composed the Coriolan *Overture early in 1807, and the work was first performed in two different subscription concerts given at the home of Prince Lobkowitz and possibly also in a private concert at the home of Prince Lichnowsky in March of that year. The first American performance took place in Boston at a "Grand Symphony Concert" conducted by C.C. Perkins at the Melodeon on 19 April 1851. Georg Henschel introduced the work to the Boston Symphony repertoire on 10 February 1882, in the sixteenth week of the BSO's first season. The orchestra has since performed it under the direction of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Carl Wendling, Max Fiedler, Otto Urack, Karl Muck, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Charles Munch, Erich Leinsdorf, Max Rudolf, William Steinberg, Colin Davis, Bernard Haitink, Stanislav Skrowaczewski, and Ferdinand Leitner. Subscription performances were given by Colin Davis during the 1973-74 season; the most recent performance at Tanglewood took place in July 1981 under the direction of Eugene Ormandy. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings. Leonard Slatkin will perform the version prepared by Gustav Mahler, who added third and fourth horn parts, as well as many markings of dynamics and articulation.*

Beethoven knew and admired the works of Shakespeare in the prose translation of Eschenburg. The composer's *Coriolan* Overture was not inspired by the Bard's *Coriolanus*, however, but rather by a much less elevated source, a play by Matthäus von Collin which had enjoyed a brief vogue in Vienna during the years from 1802 to 1805 as a vehicle for the actor Lange. Originally the play was performed with second-hand music adapted by Abbé Stadler from Mozart's *Idomeneo*. Beethoven apparently admired the somewhat hackneyed poetic tragedy for the ideals of classical virtue embodied therein (and the author was, in any case, a friend of his, and an influential one at that, since he served as Court Secretary).

The only information we have for the dating of the work is Beethoven's own indication "1807" on the manuscript and the fact that it had been performed by March of that year not once but twice in subscription concerts given at the home of Prince Lobkowitz. It seems also to have been given early in March (a press notice appeared on the 8th) at a private musicale sponsored by another aristocrat with whom Beethoven had not been on the best of terms in recent months, Prince Lichnowsky. The preceding autumn, while staying at Prince Lichnowsky's country home near Troppau, Beethoven was pestered by other guests to play the piano for them. He refused, objecting to their evident expectations that he undertake "menial labor" as if he were a servant; a threat of arrest—certainly made as a joke—caused him to explode and leave on the spot. He walked to the nearest town and took the post carriage back to Vienna. The outburst was characteristic, but it blew over quickly. By March Beethoven was happy to allow the prince to use his new manuscript overture.

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The program of the two subscription concerts sponsored by Lobkowitz included the first four symphonies, a piano concerto, arias from *Fidelio*, and the new overture. According to an evaluation in the *Journal des Luxus und der Moden*:

> Richness of ideas, bold originality and fullness of power, which are the particular merits of Beethoven's muse, were very much in evidence to everyone at these concerts; yet many found fault with lack of a noble simplicity and the all too fruitful accumulation of ideas which on account of their number were not always adequately worked out and blended, thereby creating the effect more often of rough diamonds.

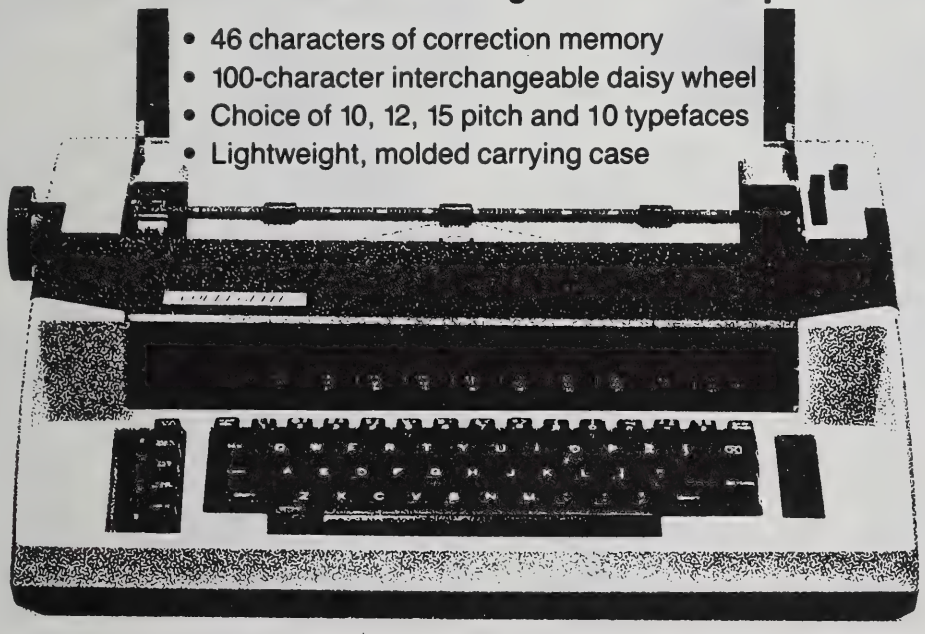
Yet the overture must have made a fairly strong impression, for by 24 April the management of the Imperial Theater (the Burgtheater) mounted a single performance of Collin's drama, using Beethoven's overture, so as to unite the play with the music that it inspired. It is most likely that this happened at the suggestion of Prince Lobkowitz himself, who was a director of the theater.

The combination of music with drama seems to have been no improvement over the music alone; the play has apparently never been performed since. Beethoven's overture, on the other hand, recognized from the first as being "full of fire and power," is one of his most admired short orchestral works, a probing essay in musical drama. The tension of Beethoven's favorite dramatic key, C minor, is heightened by orchestral chords punctuating the weakest beat of the measure at the phrase endings in the Allegro theme. Formally the design is striking in that the second thematic group, representing Coriolanus' mother Volumnia, is the only part of the exposition that is recapitulated. Finally the opening theme returns in the home key, but it is transformed rhythmically into a short series of lamenting fragments, and the whole overture ends with a wonderfully dramatic use of

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silence—a musical suggestion of tragedy far more potent than that accomplished by the prolix rhetoric of Collin's verse.

During his years as a famous virtuoso conductor, Gustav Mahler led the works of Beethoven on many occasions. And like all conductors of his time, he was not above retouching the works "for greater effect." The usual argument for this procedure was that instrumental technique had developed since the composer's day and that, "if he were composing today, he would have written it like *this*!" (Such arguments can lead to absurd consequences, however, like the notorious Beecham recording of Handel's *Messiah* with trombones and harps and cymbals coarsening every calculated Handelian climax.) Nonetheless, few conductors at the turn of the century—and even beyond—considered the composer's prescriptions to be the only valid word. Indeed, most of the old scores contained in the Boston Symphony Orchestra library contain elaborate markings and sometimes rescorings by BSO conductors that do very much the sort of thing Mahler does in his Beethoven scores: slight expansion of the orchestra, particularly in the brass family, and *many* detailed phrasing and articulation marks, so that a relatively clean score like Beethoven's overture (produced before that particular breed of animal known as the "virtuoso conductor" appeared on the scene) looked more and more like a score by Mahler himself, composed at a time when the composer expected the conductor to shape and modify virtually every phrase. Mahler's version, then, tells us less about the way Beethoven himself viewed his music than it does about the manner in which musicians viewed Beethoven's scores some eighty years ago.

—Steven Ledbetter



Two views of Gustav Mahler

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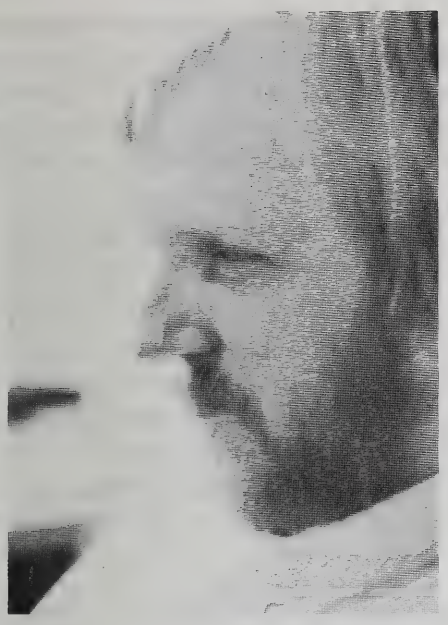
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Joseph Schwantner
Magabunda, Four Poems of Agueda Pizarro



Joseph Schwantner was born in Chicago on 22 March 1943; he currently lives in Rochester, New York. He composed Magabunda *in 1982 and 1983 on a commission from the St. Louis Symphony Orchestra, of which he was then composer-in-residence. He conceived the soprano part from the start for Lucy Shelton; indeed, two of the movements had already been written, as songs with piano accompaniment, for her in 1980. Leonard Slatkin conducted the St. Louis Symphony in the work's world premiere, with Lucy Shelton as soloist, on 23 April 1983. The present performances are the first of any of Joseph Schwantner's music by the Boston Symphony Orchestra. In addition to the solo soprano, the score calls for four flutes (third doubling alto flute, fourth doubling piccolo), three oboes (third doubling English horn), three clarinets (second doubling E-flat clarinet, third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones and tuba, piano and celesta (both amplified), harp, a large and varied selection of percussion instruments for three players (including xylophone, vibraphone, marimba, glockenspiel, two suspended triangles, crotales, suspended cymbal, bass drum, gong, tam-tam, tubular bells, "water tam-tam" (a small tam-tam partially lowered into a tub of water), bowed tam-tam, timbales, tom-toms, wood block), timpani, and strings (including passages requiring four violinists to play on crystal glasses).*

Born and raised in Illinois, Joseph Schwantner became exposed to music in grade school, where he played in the band and studied classical guitar, the instrument to which he devoted his earliest efforts as a composer. In his teen years he wrote for his high school jazz band, and by his senior year his efforts were recognized through an award that allowed him to attend the National Stage Band Camp.

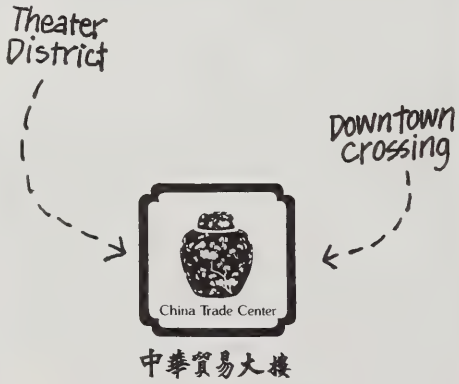
He enrolled in the Chicago Conservatory College, where he majored in composition, studying with Bernard Dieter. It was there that he discovered contemporary concert music—especially when he happened to hear an "eye-opening" radio broadcast of the Warsaw Autumn Festival. "I never imagined music could sound like that, and I lay awake all night thinking about it." Jazz began to recede in his interests, as he immersed himself in a whole new body of music. In 1964 he entered Northwestern University as a graduate student in composition; his principal teachers there were Alan Stout and Anthony Donato. From that point he began to make his mark with remarkable speed. He won three BMI Student Composer awards during his years at Northwestern. One of these was for *Diaphonia intervallum*, composed for Fred Hemke, the saxophonist of the Chicago Symphony, who happened to be on the Northwestern faculty. In 1967 the work was awarded the Bearns Prize at Columbia University. This brought Schwantner's music to the attention of Arthur Weisberg, who not only performed it a number of times with his Contemporary Chamber Ensemble, but also recorded it on one of a series of records of recent American compositions that was appearing in those years on Nonesuch records. Schwantner finished his studies in 1968 and in 1970 took up his teaching position at the Eastman School of Music, where he is now Professor of Composition.

Though Schwantner's education and training has been almost entirely in the midwest, there is a strong Boston connection in his work, too, which came about because one of the musicians who showed an early interest in Schwantner's work was Richard Pittman, founder and conductor of Boston Musica Viva. After championing *Diaphonia intervallum*, he commissioned a new work from Schwantner. The result was entitled *Consortium I*, which became the first of a series of varied pieces with the title *Consortium*, for small chamber ensemble. It was so successful that for several years Pittman commissioned a new work annually. Any composer benefits, of course, from being able to hear his music as soon as possible after completing it, when the act of creation is still fresh and he can judge how closely the finished piece approximates the sounds he was hearing in his head as he wrote. For audiences, too, the opportunity to hear a talented young composer grow and develop from year to year is a welcome one.

By the early 1970s the composer had consolidated his technique—based on the rationality of serial devices that were very much part of the academic training of the day—and was pursuing new devices of color, texture, and timbre. Some of his inventions in timbre, such as the "water gong" that is prominent in *Magabunda*, appeared already in pieces written for Musica Viva. Schwantner's fecund imagina-

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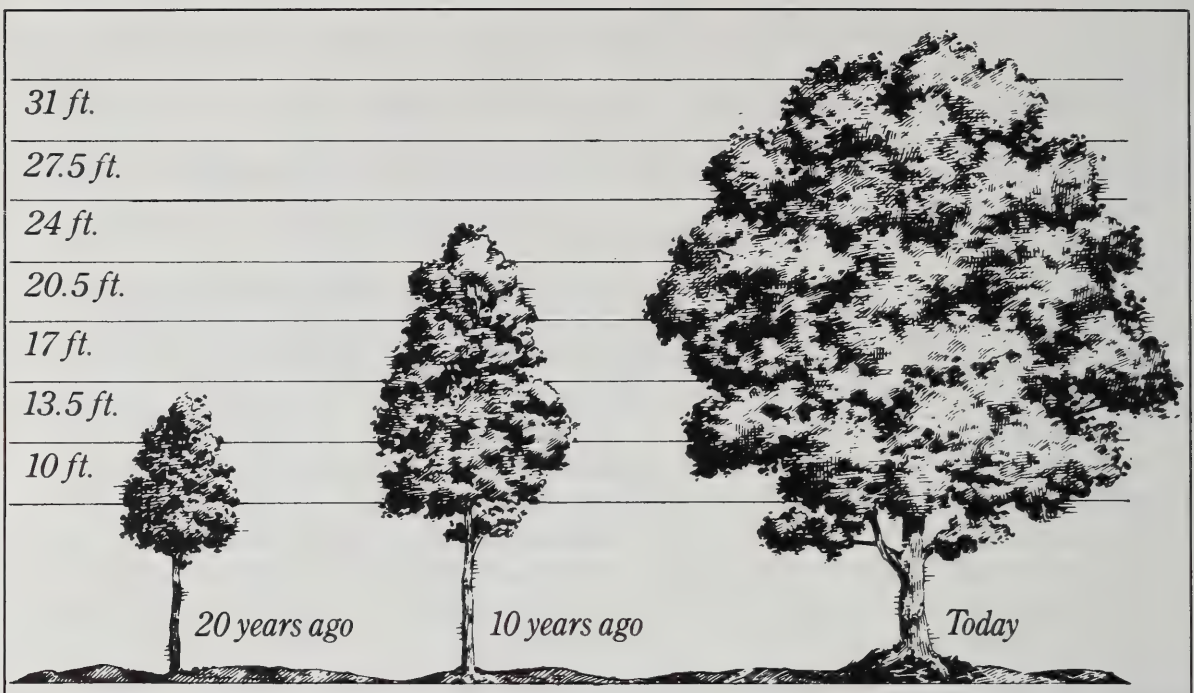
tion in this area may have grown in part from his attraction to the music coming from Poland the decade before, music that found new sounds and timbres, often using the traditional instruments played in new ways. To be sure, the same thing was happening in certain circles in this country as well, and one of the composers most influential in rethinking the possibilities of the basic musical material, sound itself, was George Crumb. Schwantner became interested in Crumb's music, in his evocative and dramatic use of color. He allied this interest with the kind of structural concerns that are part of the serial approach.

Serialism per se became less and less a backbone in his music; in fact he began to incorporate frankly tonal materials into the body of harmonically complex works. Meanwhile, in addition to a growing body of chamber works, he produced a large piece for wind ensemble, *And the Mountains Rising Nowhere* (1977), for the Eastman Wind Ensemble, which has already become established as a significant contribution to the repertory for the medium. Although the piece used "ordered pitch sets" (in the jargon of the serialists), it also contained a chorale that was frankly tonal. Another step in that direction came in the same year when Schwantner was commissioned to write a piece for the Jubal Trio for a February 1978 performance. The resulting work, *Wild Angels of the Open Hills* for soprano, flute, and harp, used the poetry of Ursula LeGuin and made more substantial use of tonality. This was the first time that Schwantner wrote for the voice of Lucy Shelton.

A commission from the American Composers Orchestra motivated the composition of the first orchestral work Schwantner had composed since his student days. The result, *Aftertones of Infinity*, though less overtly tonal in many passages than the compositions that preceded it, displays the composer's interest in questions of cosmology. It also required the performers to undertake certain tasks that are not typical of their art—whistling, singing, playing extra instruments (just as four violinists in *Magabunda* must play on crystal glasses). The audience response to *Aftertones of Infinity* was immediate, and in 1979 the piece was awarded the Pulitzer Prize for Music. The composer was almost the last person to hear the news; he was working in seclusion at Wolf Trap when the announcement was made, and only when a persistent reporter located him to ask for his reaction did he learn of the award.

A prize like the Pulitzer, when it comes at a fairly early stage in a composer's career, almost always gives a terrific boost by highlighting an individual out of the crowd of new, young composers and marking the young composer as a likely candidate for commissions. Certainly Schwantner has not lacked opportunities to compose for specific performers. Soon after the Pulitzer announcement, he completed a new work for Lucy Shelton and the Twentieth Century Consort, an ensemble in residence at the Smithsonian Institution. This was *Sparrows*, an opulent setting of haiku texts by Issa (in English translation), and a return to the tonal and neo-romantic character of passages from much of his recent music. Moreover the piece demonstrated a real familiarity with the vocal quality and technical abilities of the singer for whom it was composed, something that has not always been the case with contemporary composers for the voice, though it used to be a very much prized element of the composer's craft from Handel and Mozart to Rossini and Bellini. In 1981 Schwantner composed *Two Poems of Agueda Pizarro* for voice and piano, again for Lucy Shelton; they received their premiere at her Naumburg Vocal Arts Recital in Tully Hall. But the score also became the origin of *Magabunda*, since Songs I and III (the two that are sung in English) are orchestral versions of the two songs originally conceived with piano accompaniment.

In recent years Schwantner has been very busy with commissions for chamber and orchestral works. The Da Capo Chamber Players commissioned (through the Fromm Foundation) a delicate scherzo, *Wind Willow, Whisper* (1980); *Through Interior Worlds* (1981) was written for the Chamber Music Society of Lincoln Center, and



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Music in Amber, which won the Kennedy Center's Friedheim Award, for the New York New Music Society. He composed an elaborate orchestral score with an extended part for narrator on texts assembled from the speeches of Martin Luther King, Jr. *New Morning for the World (Daybreak of Freedom)*, first performed on Dr. King's birthday in 1982 by the Eastman Philharmonia, David Efron conducting, with baseball's Willie Stargell as narrator, joins a very small body of compositions that manages to integrate the speaking voice with an extended musical structure, here lending an epic character.

Soon afterward, Joseph Schwantner took a leave of absence from his duties at Eastman to become composer-in-residence with the St. Louis Symphony Orchestra—a residency that eventually extended for three years. (He just returned to Eastman this past fall.) During his years in St. Louis he composed a series of works, all premiered by that orchestra under the direction of Leonard Slatkin, including *A Sudden Rainbow*, *Someday Memories*, and *Magabunda* (*Witchnomad*). Even while in residence at St. Louis, he also composed works for the Los Angeles Chamber Orchestra (*Distant Runes and Incantations* for piano and orchestra) and the St. Paul Chamber Orchestra (*Dreamcaller*, for soprano, violin, and orchestra to his own texts). Earlier this year the Indianapolis Symphony premiered *From a Dark Millenium*. Schwantner is busier than ever right now with new pieces to be composed, including a flute concerto, a work for guitarist Sharon Isbin, an orchestral work to celebrate the fiftieth anniversary of the Canton Symphony in Ohio, and a new score for Boston Musica Viva.

As mentioned earlier, *Magabunda* grew out of an earlier setting of two poems by Agueda Pizarro, a writer of American birth whose poetic language is Spanish; the poems were originally written in that language, though they have also been published in English translations by Barbara Stoler Miller with assistance by the poet. Pizarro's poetry is filled with surreal images partly created by her linguistic device of coining new words out of the combination of two existing words to produce a striking image. *Magabunda* is full of examples, of which the title of Song I—"*Sombraventadora*" or "shadowinnower"—is but the first. The richness and dreamlike quality of the verbal images is echoed in the striking, theatrical gestures of the music, which makes varied use of the orchestra (often deployed in families, with the percussion taking a role at least equal in prominence to that of the others) and a rhapsodic vocal part that is often sustained in the higher register for extended periods, though also requiring rapid changes of register, lavish ornamental gestures, and the vaguely pitched speech of *Sprechstimme* here and there. Throughout the score the varied colors, the alternation of tiny, obsessive ostinato figures with great swashes of sound, the delicate hues of instrumentation, and the broad cantilena of the vocal part invite the listener to be seduced into an enchanted world, where magic is at work and both dreams and nightmares seem to exist simultaneously.

—S.L.

Texts for *Magabunda* begin on page 31.

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SONG I (sung in English)

Sombraventadora

Desnuda,
feroz hasta la cintura
donde llega la hierba,
siembra fuerte,
me peino con dientes sol
en la soledad,
la tierra dia.
Ondeante bruma,
el pelo húmedo
se he enredado,
arrullado
en mi muerte.
La lucha de brazos
armados
con peines contra el sueño
cascadea en semillas,
luz
cayendo sobre mi vientre.
Mientras se seca lo oscuro
a mis pies fuego,
la melena hembra,
suelta,
despierta,
corona en llamas
de la sombraventadora.

Shadowinnower

Naked,
fierce to the waist
where the grass flows,
strong sowing,
I comb my hair with sun teeth
in solitude,
the earth's day.
A rolling fog,
my damp hair
is tangled,
cradled
in my death.
The battle of arms
armed
with combs against sleep
tumbles in seeds,
light
falling on my belly.
While the dark dries
at my fire feet
my female mane,
loosened,
awakes,
a crown in flames
for the shadowinnower.

SONG II (sung in Spanish)

Blancolvido

Vengo
de un bosque,
hueco en la distancia
y sobrevuelo
con ademanes águila
una tierra,
tez de luz
entre duendes de sombra.
Su sequedad roja me invade
en suave guerra
como dulzura propia
Veo bajo el suelo,
luminoso en su duelo
a los muertos
lentos y ensimismados
soltando olivos por los dedos
hermosos en el olvido
mientras la blancura
absoluta, absuelta
soleded de los pueblos
me llama
con el sonido áspero
de la perdida.

White Oblivion

I come
from a forest,
a void in the distance,
and I soar
with an eagle's gestures
over a land
whose skin is light
among shadow goblins.
Its red dryness penetrates me
in soothing defeat
like a private softness.
I see under the soil,
luminous in their mourning
the dead,
slow and ingrown,
sprouting olive trees through fingers
beautiful in neglect
while the whiteness,
absolute, absolved
solitude of the towns,
calls to me
with the harsh sound
of loss.

SONG III (sung in English)

Anémonas negras

Madre, me ves dormida
y tu vida
es un gran tapiz
de todos los colores
de todos los rumores
más antiguos,
nudo tras nudo gemelo
raíz tras raíz de cuento.
No sabes qué terrible
es tu belleza mientras duermo.
Tu pelo es la luna
de un mar cantando en silencio.
Caminas con leones plateados
y me esperas, separas
en el fondoalfombra
cubierta de tristeza
bordada por ti
en una simetria feroz
que une con hilo,
seda persa,
los pinos y los hipogrifos.
Me dieces ciega,
me tocas los ojos
con anémonas negras.
Arácnida, voy hilando,
del ovillo en mi vientre,
tejiendo por los ojos,
rocio de llamas
en la telaraña.

Black Anemones

Mother, you watch me sleep
and your life
is a large tapestry
of all the colors
of all the most ancient
murmurs,
knot after twin knot,
root after root of story.
You don't know how fearful
your beauty is while I sleep.
Your hair is the moon
of a sea sung in silence.
You walk with silver lions
and wait to estrange me
deep in the rug
covered with sorrow
embroidered by you
in a fierce symmetry
binding with thread
of Persian silk
the pinetrees and the griffins.
You call me blind,
you touch my eyes
with black anemones.
I am a spider that keeps spinning
from the spool in my womb,
weaving through eyes
the dew of flames
on the web.

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SONG IV (sung in Spanish)

Magabunda
Guajira colombiana

Guajira,
brujira lisa,
estriada soledad desconocida,
ajenased,
salida por el llano abandono
donde fumo la distancia, humo,
ululando huellas
con el hilo del cuchillo
y el filo de la flauta,
abriendo, ardiendo,
el alamen de mi manta,
imanta plena,
volátil volumen
volalumen de la danzagarza,
velocidad de tus vensueños,
dunasal en la desarena.
Alli pido, rezo para mis pies,
precisos peces timbaltiburones,
la prisaritmo,
el rito que persigue
y sosiega los simunes
con la risa huidiza que expia.
Un enjambre,
caen las caricias oscuras,
agujas niñas runas
lenguas en la orilla de lagunas
en el temblor de los tambores
que querian atraerte al puerto.
Lejisima Espejisma,
corro con el desierto,
cierro el riesgo del circulo abierto,
venzo el viento con los dientes
y muerdo la muertemor
que nos amaneza como la vergüenza,
la venganza de una nave inexorable.
Norflotando,
surlizando,
desviándome,
esterxorcista desorbitada,
trópica desde el oeste,
magabunda canteprenada,
veulvo vozembarazada
en chispa de chichamaya
para deshojar tus párpados anulanudados,
desatar de soslayo las leyendas ciegas
y encontrar lo que huia en tus ojos.

Witchnomad
Colombian Guajira

The desert Guajira,
smooth sorceress
streaked in strange loneliness,
alien thirst,
escapes through the empty plain
whose distance I inhale,
chanting tracks
with a knife's thread
and a flute's sharp edge,
opening, enflaming
the sailwings of my robe,
magnetic, full,
fleeting swell,
brightflight of the egretdance,
speed of your dreamcalling,
dunesalt in the sandvoid.
There, I ask, I pray that my feet,
precise sharkdrum fish,
will have quickrhythm,
the ritual to chase
and calm the sand winds,
to purify with a fleeting laugh.
In a swarm,
dark caresses fall,
needle children, runes,
tongues on the shore of lagoons
in the trembling drums
that longed to entice you to port.
Faraway mirage,
I run with the desert,
I close the broken circle's danger,
defeating the wind with my teeth,
and I bite the lethalove
threatening us like shame,
the revenge of a relentless ship.
Northfloating,
southlisting,
sheering off,
disoriented eastexorcist,
tropical western creature,
witchnomad, songswollen,
I return, bearing my voice
in a spark of the desert dance
to strip your bareknot eyelids,
to slyly unbend the blind legends
and find what fled in your eyes.

Texts from *Sombraventadora/Shadowinnower* by Agueda Pizarro, translated by Barbara Stoler Miller with the poet, ©1979 Columbia University Press, New York, N.Y.

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Jean Sibelius
Symphony No. 2 in D, Opus 43



Jean Julius Christian Sibelius was born in Hämeenlinna (then known by the Swedish name Tavastehus), Finland, on 8 December 1865 and died at Järvenpää, near Helsinki (Helsingfors in Swedish), on 20 September 1957. He took the gallicized form of his first name (which had originally been Johan) in emulation of an uncle. Sibelius completed the Second Symphony early in 1902 and conducted the first performance on 8 March that year at Helsinki. Theodore Thomas and the Chicago Symphony Orchestra gave the first American performance on 2 January 1904. The first Boston Symphony performances were given by Wilhelm Gericke on 11 and 12 March 1904; the Boston Symphony has since performed it under the direction of Max Fiedler, Karl Muck, Pierre Monteux, Georg Schnéevoigt, Serge Koussevitzky (who conducted the work more than 100 times during his twenty-five years as the Boston Symphony's music director), Chalmers Clifton, Richard Burgin, Thomas Schippers, Erich Leinsdorf, Sir John Barbirolli, Charles Wilson, Lorin Maazel, Colin Davis, Mstislav Rostropovich (who led the most recent subscription performances in April 1978), and Charles Dutoit (who led the most recent Tanglewood performance in August 1983). The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings.

Sibelius's musical expression is intimately tied to the elemental powers of nature; throughout his life, he cherished a continued awareness of the world around him. His earliest piece, for violin and cello pizzicato, was called *Waterdrops*. As a young violin student, he would spend hours improvising on the instrument while wandering in the woods or by the lake near his family's quiet home in Finland's interior. Years later, as he observed in his diaries, the beauties of the land near his country estate in Järvenpää helped distract him from the atrocities of the civil war which ravaged Finland in the final phase of its struggle against Russia at the close of World War I. Perhaps it is the elemental nature of his music that explains the composer's international popularity even during his own lifetime: the basic impulse strikes home entirely without our needing to analyze his achievement. In fact, when his biographer Bengt de Torne mentioned to the composer "the impression which always takes hold . . . when returning to Finland across the Baltic . . . low, reddish granite rocks emerging from the pale blue sea, solitary islands of a hard, archaic beauty . . . this landscape [that] many centuries ago was the cradle of the Vikings," Sibelius responded eagerly, his eyes flashing: "Yes, and when we see those granite rocks we know why we are able to treat the orchestra as we do!"

Having given up legal studies to pursue music in Berlin and then in Vienna, during which time his compositions were performed in Finland with increasing success, the twenty-six-year-old Sibelius secured his reputation at home in April 1892 with the first performance of his symphonic poem *Kullervo* for soloists, male chorus, and orchestra. Soon after this came the symphonic poem *En Saga* and then the music of the *Karelia* Suite, the latter written for an historical pageant at the University of Helsinki. Robert Kajanus, conductor of the Finnish National Orches-

tra, a champion of Finnish music and of his friend Sibelius in particular, afforded the composer many opportunities to appear throughout Scandinavia and Europe. By the early 1900s Sibelius was invited regularly to conduct in Germany and elsewhere, both on the continent and in England, and that period also saw the beginning of his international reputation, which was consolidated through the appearance of the first five symphonies between 1899 and 1915 (though the final version of the Fifth appeared only in 1919). Two of Sibelius's most enduringly popular works—*Finlandia* and the Second Symphony—were written early in this period, at a time when the forces of Finnish nationalism were severely threatened by Russian domination.

Among the repressive measures imposed by the Russians was the "February Manifesto" of 1899, which aimed to deprive Finland of its autonomy by curtailing freedom of speech and assembly. In early November that year, the "Press Pension Celebrations" ostensibly designed to raise money for the pension funds of newspapermen in fact aimed to provide both financial and moral support for a struggling, beleaguered press. The three-day celebration's main event took place on 4 November, a gala performance featuring a set of historical tableaux with music by Sibelius, who wrote seven numbers in all. The final tableau began with the words, "The powers of darkness menacing Finland have not succeeded in their terrible threat. Finland awakes . . . ," and it was the music for this scene which became, in its revised version of 1900, *Finlandia*.

Finlandia and the Second Symphony are linked by two factors of immediate interest: the political context in which they were written, and the fact that the idea for an overture entitled *Finlandia* was actually suggested to Sibelius in a letter from

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an anonymous admirer who introduced himself a short while later as Axel Carpelan. For several months beginning in February 1901, using funds secured for him by Carpelan, Sibelius vacationed with his family in Italy, where he sketched the Second Symphony. Putting aside plans to work on a Dante-inspired tone poem, Sibelius completed the symphony, which he dedicated to Carpelan, early the following year, though revisions forced postponement of the premiere until March. Also on the program—which the composer led four times, to sold-out houses—were an overture in A minor and an Impromptu for female voices and orchestra written by Sibelius especially for the occasion. The first performance took place on 8 March at Helsinki.

Sibelius had by now come to represent an embodiment of Finland's national pride; he had been among the first to sign a recent petition protesting a Russian plan to dissolve the Finnish army in yet another attempt by Russia to undermine Finland's identity. With this in mind, it is easy to understand how Robert Kajanus chose to read a political message—never specifically intended by the composer—into the music. In an article following the premiere, Kajanus wrote:

> . . . The Andante strikes one as the most broken-hearted protest against all injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent . . . The scherzo gives a picture of frenetic preparations. Everyone piles his straw on the haystack, all fibres are strained and every second seems to last an hour. One senses in the contrasting Trio section with its oboe motive in G-flat what is at stake. The finale develops toward a triumphant conclusion intended to rouse in the listener a picture of lighter and confident prospects for the future.

To fill out this programmatic interpretation, it is worth mentioning, too, that when the Boston Symphony Orchestra performed the Second Symphony under Finnish conductor Georg Schnéevoigt in 1924, Schnéevoigt observed to the BSO's program annotator Philip Hale that, regarding the beginning, "the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression."

There is of course no denying that the conclusion of the Second Symphony is "triumphant," but the work's dramatic progress can be appreciated just as well in purely musical terms. There is a fluidity of motion which constantly engages the ear, deriving in part from the choice of broad-breathed time signatures (e.g., 6/4 in the first movement, 12/4 for the oboe melody of the scherzo's contrasting section, 3/2 for the finale), and also from the composer's unerring feel for the orchestral palette, as he adds layer upon layer of sound to achieve each climax, sets individual instrumental colors against the whole, and highlights these colors within ever-varying textures. The first two movements are "of a piece," the nobility of the Andante responding to the questions raised by the opening Allegretto. The last two movements are literally connected, the Vivacissimo bursting forth with the symphony's fastest and most furious music, the contrasting oboe melody—whose repeated notes hark back to the symphony's opening—leading on its second appearance directly to the finale in one of Sibelius's boldest strokes of invention, and one which he would elaborate with ever-increasing ingenuity and originality in the symphonies yet to come.

—Marc Mandel

More . . .

The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures*, which deals briefly with *Coriolan*, to the useful BBC Music Guides (U. of Washington paperback). Donald Francis Tovey's classic analysis is found in his *Essays in Musical Analysis* (Oxford paperback). Recordings of Beethoven's works are, if anything, even more numerous than writings about him. The *Coriolan* Overture is most often to be found as a filler to a longer work, such as Herbert von Karajan's Berlin Philharmonic reading of the Piano Concerto No. 1 with Christoph Eschenbach (DG) or Otto Klemperer's of the First and Fourth symphonies with the Philharmonia Orchestra (Angel). It is also available in three exceptional recordings devoted to Beethoven overtures: one by Leonard Bernstein with the Vienna Philharmonic (DG, including also *Egmont*, *Leonore* No. 3, *Coriolan*, *King Stephen*, and *Fidelio*), one by Sir Georg Solti with the Chicago Symphony (London, including also *Fidelio*, *Egmont*, and *Leonore* No. 3), and a set containing the complete Beethoven overtures with Herbert von Karajan conducting the Berlin Philharmonic (DG, two discs, including all the above-mentioned works plus *Leonore* Nos. 1 and 2, *Consecration of the House*, *Namensfeier*, and *The Ruins of Athens*).

For a composer just over forty, Schwantner is gratifyingly well represented on records. Leonard Slatkin has recorded *Magabunda* with the St. Louis Symphony



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Orchestra and Lucy Shelton as soloist (Nonesuch). Most of the works mentioned in the program note are also available in recorded performances, mostly by the musicians that commissioned and premiered them. *Diaphonia intervallum* is performed by Arthur Weisberg and the Ensemble for Contemporary Music (Nonesuch, coupled with scores by Jacob Druckman and John Harbison). Two of the *Consortium* pieces—*Consortium I* and *In aeternum*—commissioned by Boston Musica Viva are performed by that ensemble, Richard Pittman, director, on a record that also contains music of Luciano Berio, Mario Davidovsky, Donald Harris, and Charles Ives (Delos). Three works are available on three different CRI recordings (all of them coupled with pieces by other composers, performed by other artists): *Modus caelestis* (*Consortium III*) with Richard Pittman conducting an ensemble from the New England Conservatory, *Wild Angels of the Open Hills* with the Jubal Trio, and *Wind, Willow, Whisper . . .* for flute, violin, clarinet, cello, and piano with the Da Capo Chamber Players. Of Schwantner's larger scores, Donald Hunsberger conducts the Eastman Wind ensemble in *And the Mountains Rising Nowhere* (Mercury, coupled with music by Aaron Copland and Howard Hanson), and David Effron has recorded two major scores with the Eastman Philharmonia: the Pulitzer Prize-winning *Aftertones of Infinity* (Mercury; coupled with Witold Lutoslawski's *Livre pour Orchestre*), and *New Morning for the World* with Willie Stargell reading the words of Martin Luther King, Jr. (Mercury, coupled with music by Aaron Copland and George Walker).

—S.L.

Robert Layton's *Sibelius* in the Master Musicians series is a useful life-and-works study (Littlefield paperback); Layton is also the author of the Sibelius entry in The New Grove Dictionary of Music and Musicians. The major multi-volume biography in Finnish is by Erik Tawastsjerna; only one volume has come out in English, translated by Robert Layton and covering through the year 1905, but this does include the period of the Second Symphony (U. of California). *The Music of Sibelius*, a symposium of mixed quality edited by Gerald Abraham and dating from about thirty-five years ago, has been reissued by Da Capo. Harold Truscott's chapter on Sibelius in Volume II of *The Symphony*, edited by Robert Simpson, is of interest (Pelican paperback). Lionel Pike's collection of essays, *Beethoven, Sibelius, and "the Profound Logic,"* comes highly recommended to readers with a strong technical knowledge of music (Athlone Press, London). Sir Colin Davis and the Boston Symphony Orchestra have recorded the Sibelius Second as part of their award-winning cycle of Sibelius symphonies and tone poems for Philips; it is available either in the complete set or as a single disc. Other recommended recordings include Paavo Berglund's with the Bournemouth Symphony (EMI import), Neeme Järvi's with the Gothenburg Symphony (Bis; also available as a compact disc), and, for a leaner, more classically-oriented approach, George Szell's with the Concertgebouw Orchestra (Philips, now deleted from the catalogue, but well worth hunting down). Serge Koussevitzky's famous old Boston Symphony recording has remained available for more than thirty years now (RCA, mono). There is a compact disc recording with Yoel Levi and the Cleveland Orchestra, but I find that performance rather uninteresting and lacking in tension (Telarc). The compact disc catalogue also includes recordings by Vladimir Ashkenazy with the Philharmonia Orchestra (London) and Sir Alexander Gibson with the Scottish National Orchestra (Chandos), but I have not heard them.

—M.M.

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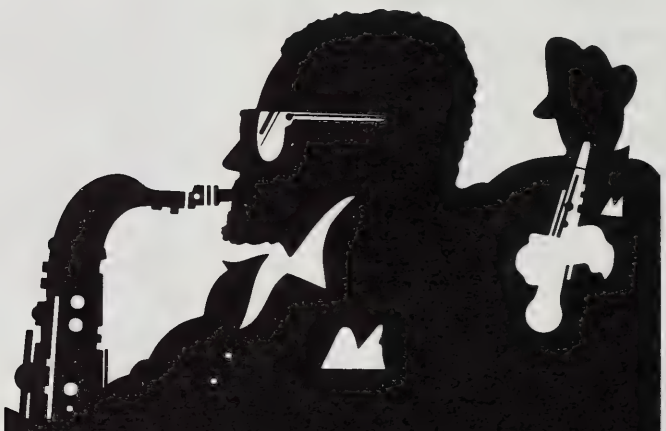
The 1985-86 season is Leonard Slatkin's seventh year as music director of the Saint Louis Symphony, continuing a seventeen-year association during which he held a variety of positions before becoming music director. In 1969 he founded the Saint Louis Symphony Youth Orchestra, a group internationally acclaimed for its European performances. During his association with the Saint Louis Symphony, Mr. Slatkin also completed two years as music director of the New Orleans Philharmonic while remaining music advisor, and he was named principal guest conductor of the Minnesota Orchestra, continuing as artistic director for its summer season. In constant demand as a guest conductor, he appears with nearly every major orchestra and at important summer festivals in North America as well as abroad. In April and May of 1985 he led the Saint Louis Symphony on its first major European tour, with performances in fifteen cities, including Vienna, Munich, Paris, and London.

Son of violinist-conductor Felix Slatkin and cellist Eleanor Aller, Leonard Slatkin was raised in Los Angeles. He began violin at three, switched to piano at eight, and later turned to conducting, studying first with his father and then with Walter Susskind. He subsequently became a student of Jean Morel at Juilliard and made his conducting debut leading the Youth Symphony Orchestra of New York at Carnegie Hall when he was twenty-two. A year later he was appointed assistant conductor of the Saint Louis Symphony. In 1974, Mr. Slatkin attracted nationwide attention with his New York Philharmonic debut when he substituted at very short notice for an ailing Riccardo Muti. That same year he made his European debut with the Royal Philharmonic Orchestra. In the years since then, his guest appearances have brought him throughout America, and to Europe for engagements with such orchestras as the Amsterdam Concertgebouw, the Berlin Radio Orchestra, the Vienna Symphony, and the English Chamber Orchestra. He has also led orchestras in Russia, Warsaw, and in Prague; last season he made debut appearances with the NHK Symphony in Tokyo, the Stuttgart Opera Company, and the Berlin Philharmonic. Recent recordings include Prokofiev's Symphony No. 5 for RCA, Mahler's Second Symphony for Telarc, and William Schuman's *American Hymn* and Joseph Schwantner's *Magabunda* for Nonesuch. A recent Nonesuch release, David Del Tredici's *In Memory of a Summer Day*, received a Grammy nomination for best classical recording. For EMI/Angel, Mr. Slatkin has recorded an album of Mozart arias with soprano Lucia Popp.

In addition to holding honorary degrees from the University of Missouri at Saint Louis, Washington University, and Saint Louis University, Leonard Slatkin was awarded the first honorary doctorate in music even given by the Saint Louis Conservatory and School for the Arts. He is a member of the Board of Governors of the Chicago Chapter of the National Academy of Recording Arts and Sciences, and in 1983 he received the Saint Louis Award and Bezdek Award from Fontbonne College for excellence in contemporary music. Mr. Slatkin made his first Boston Symphony appearances in January 1980, returning most recently for two Tanglewood concerts this past summer. Earlier this week he led the BSO's New Year's Eve concert in Symphony Hall.

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Ms. Shelton has participated in the Aspen, Casals, Spoleto, Marlboro, Caramoor, Basically Bach, and Chamber Music Northwest festivals, as guest artist with such groups as Calliope, the Baroque ensemble Musical Offering, the Emerson String Quartet, and as a member of the Twentieth Century Consort. In Europe, she has appeared at the Madeira Bach Festival and at Gidon Kremer's Lockenhaus Festival in Austria. She has just recorded three albums of French, gypsy, and Irish songs for Nonesuch records and can also be heard on the Vox, Vanguard, Grenadilla, Sonory, and Smithsonian Institution labels. Ms. Shelton has premiered numerous American works, including David Del Tredici's *Quaint Evans* with the Buffalo Philharmonic, Pulitzer Prize-winner Joseph Schwantner's *Magabunda* with Leonard Slatkin and the Saint Louis Symphony (recorded for Nonesuch), and Ezra Laderman's *Isaiah* Symphony with the National Symphony and Mstislav Rostropovich, with whom she recently premiered that work in New York at Carnegie Hall during the 1984-85 season. A native of California, Ms. Shelton received her master's degree in voice at the New England Conservatory and subsequently taught at the Eastman School of Music.

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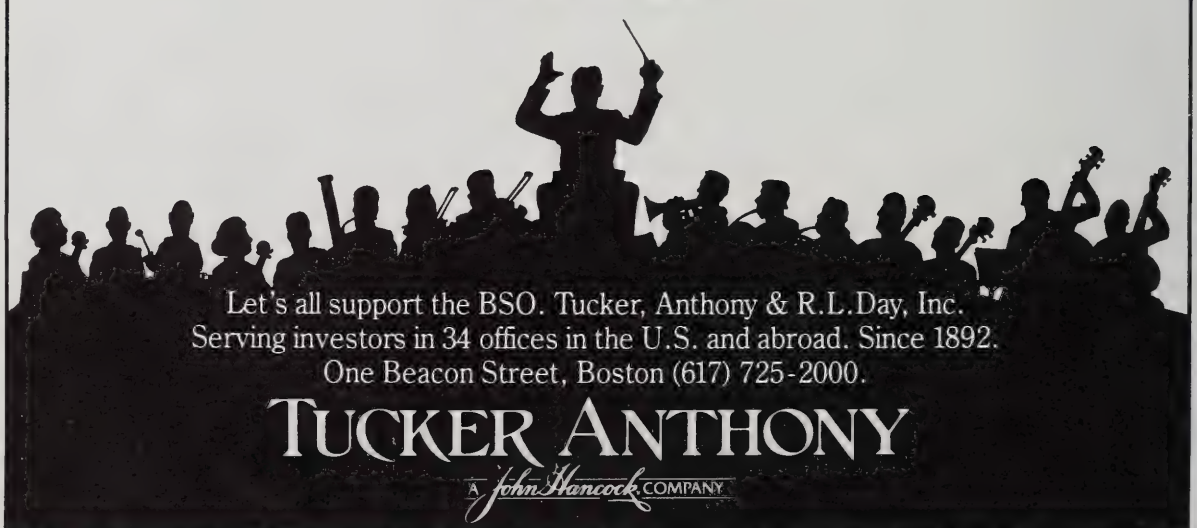
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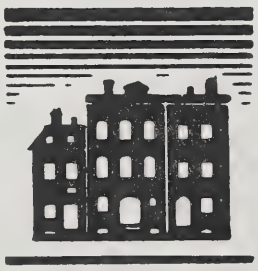


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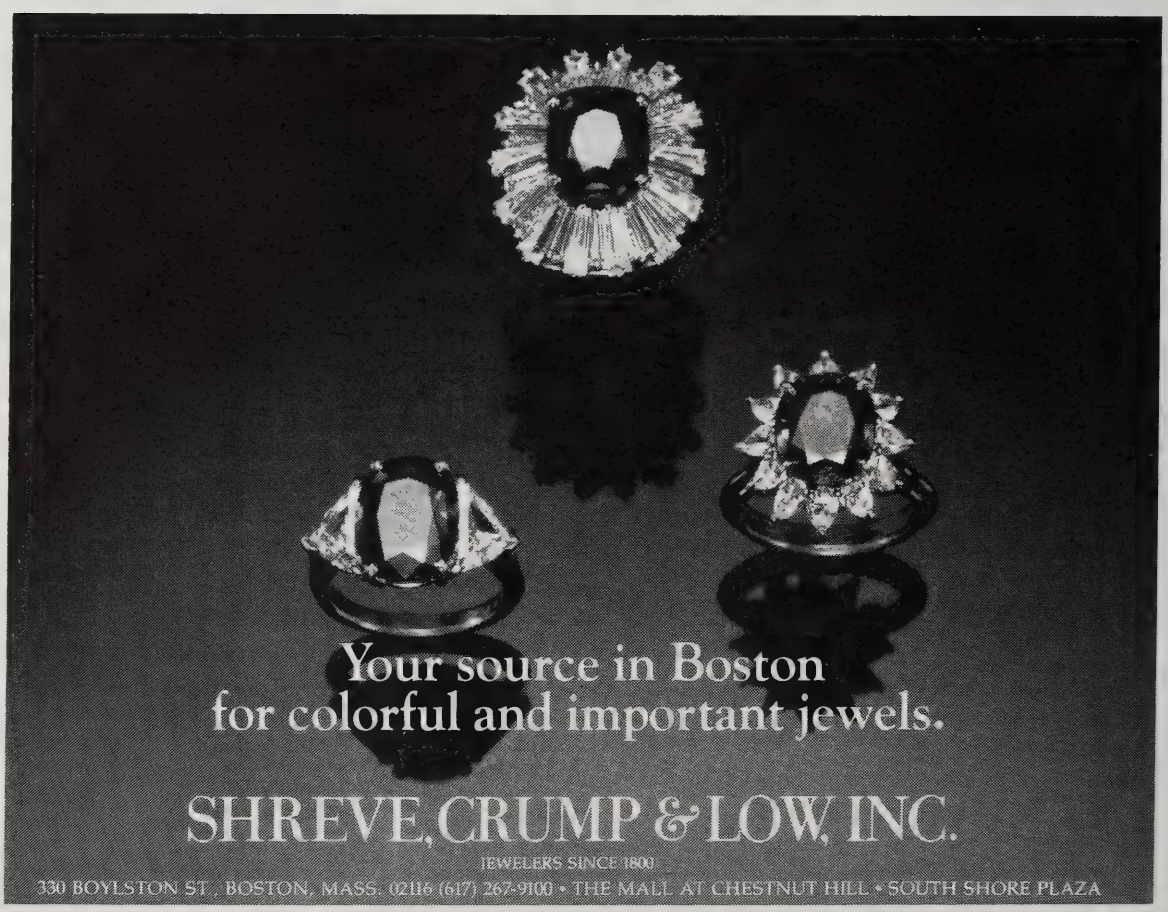
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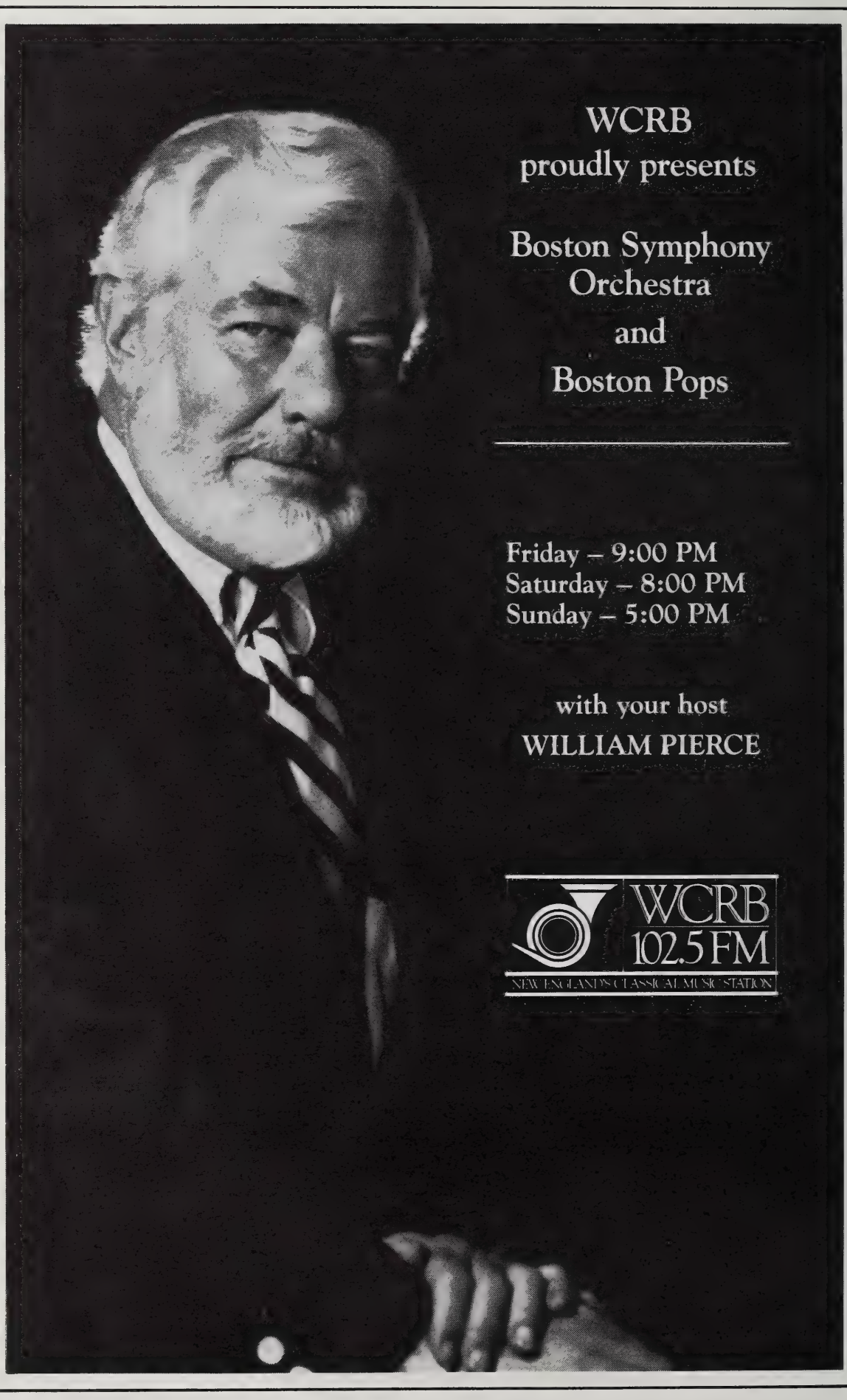
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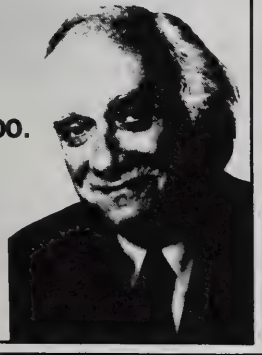
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Schnittke	*(K)ein Sommernachtstraum*
Schubert	Symphony in C, *The Great*

Thursday 'A'—16 January, 8-9:55
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Saturday 'A'—18 January, 8-9:55

KURT MASUR conducting

Franck	Symphony in D minor
Liszt	Piano Concerto No. 2
	ANDRÉ WATTS
Liszt	*Les Préludes*

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Thursday '10'—23 January, 8-9:55
Friday 'B'—24 January, 2-3:55
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SEIJI OZAWA conducting

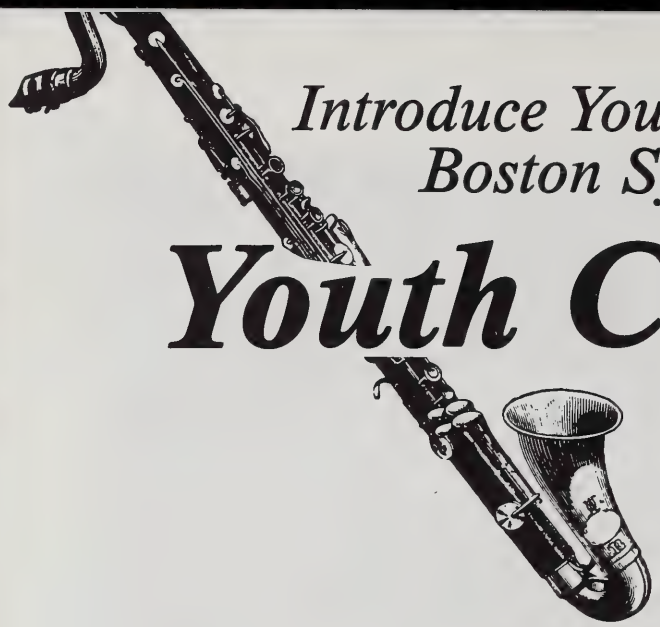
Schoenberg	*Erwartung*
	HILDEGARD BEHRENS, soprano
Beethoven	Symphony No. 3, *Eroica*

Tuesday 'C'—28 January, 8-9:55

SEIJI OZAWA conducting

Strauss	*Also sprach Zarathustra*
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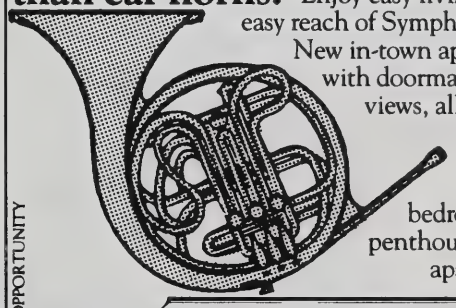
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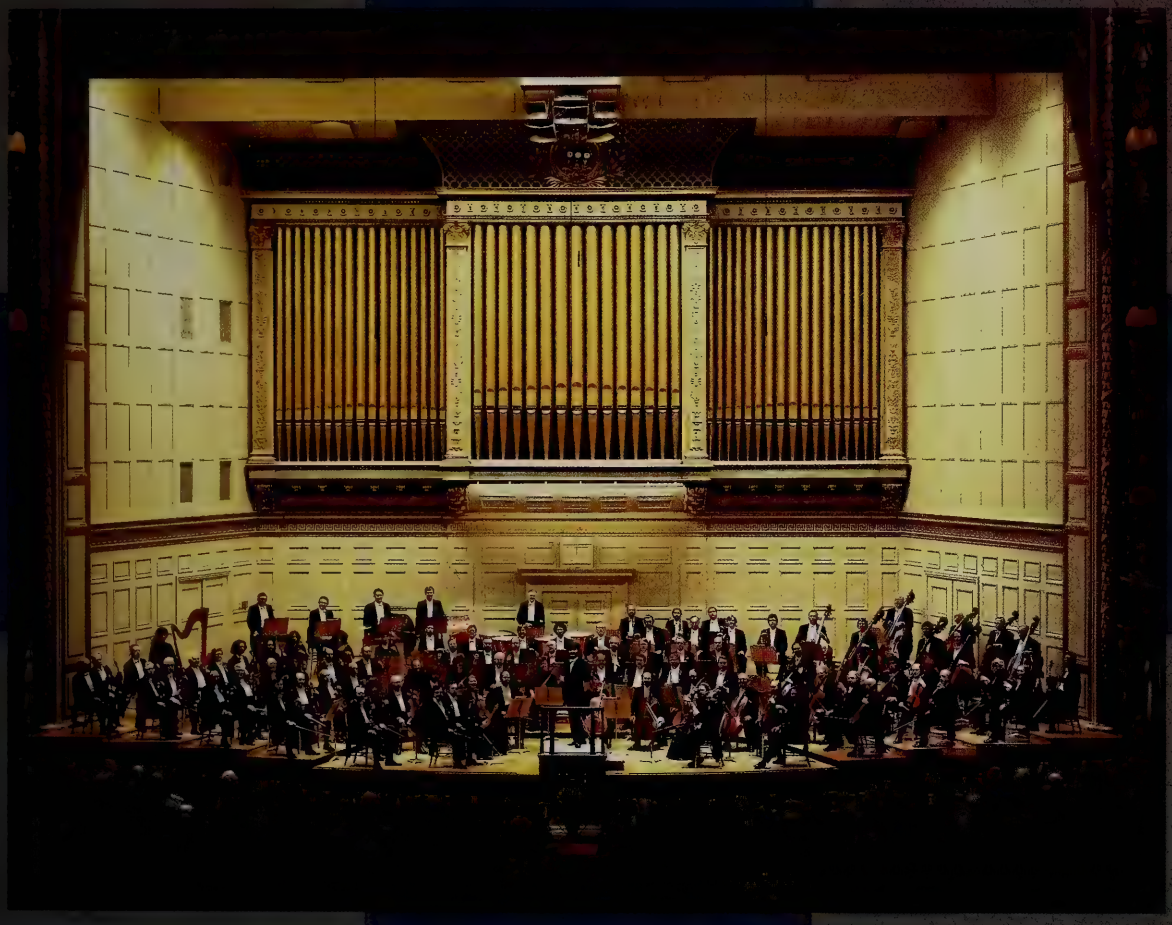


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Tours of Symphony Hall are available Mondays through Thursdays at 9 a.m. and 4:30 p.m., Saturdays at 1 p.m., and occasionally at other hours. Organized by the Boston Symphony Association of Volunteers, these tours are conducted by trained volunteer guides and cover the history of the Boston Symphony Orchestra and of Symphony Hall, including its architecture and acoustics. A $25 per group donation to the BSO is requested. For the weekday-afternoon and Saturday tours, there is a $50 security charge. Groups must consist of at least ten persons and cannot exceed twenty-five per guide. For appointments, which must be made at least ten days in advance, or additional information, please contact the Volunteer Office, Symphony Hall, Boston, MA 02115, (617) 266-1492, ext. 178.

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be Martha Batchelor, the assistant to the BSO's Music Director and Artistic Administrator (10 and 11 January), and guest conductor Kurt Masur (17 and 18 January).

Art Exhibits in the Cabot-Cahners Room

The Boston Symphony Orchestra is pleased to announce that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 13 January are works from the Childs Gallery. Other organizations to be represented during the coming months are Gallery Naga (13 January-10 February), Project Art Center/Photo Division (10 February-10 March), and Van Buren Brazelton Gallery (10 March-7 April).

Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the rest of the season will take place at 6 p.m. on 16, 18, and 28 January; 13, 15, 18, 20, and 22 March; and 24 April. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

Remember Someone Special

The Boston Symphony Orchestra has created a Remembrance Fund through which you may recognize special occasions (such as birthdays, anniversaries, and weddings) or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, and have a remembrance card sent in your name, please include with your contribution the individual's name and address and the occasion you wish remembered. Contributions of $10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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BSO Members in Concert

The Fine Arts Trio of New England—BSO violinist Harvey Seigel, BSO cellist Martha Babcock, and pianist Fredrik Wanger—perform music of Boccherini, Richard Strauss, and Arensky on Sunday, 12 January at 8 p.m. at the Adams House Junior Common Room at Harvard University (entrance on Plympton Street) in Cambridge. Admission is $2.

BSO Music Director Seiji Ozawa is guest conductor for Beethoven's *Egmont* Overture with the Newton Symphony Orchestra on Sunday, 19 January at 8 p.m. at Aquinas Junior College, Walnut Park, Newton. NSO Music Director Ronald Knudsen completes the program with Ravel's *Le Tombeau de Couperin* and the Brahms Symphony No. 2. Single tickets are $8. For further information or reservations, call 965-2555.

The Melisande Trio—Susan Miron, harp, Fenwick Smith, flute, and Burton Fine, viola—are joined by BSO violinist Gerald Elias and principal clarinetist Harold Wright for Ravel's Introduction and Allegro for harp, flute, clarinet, and string quartet, Ravel's *Mother Goose* arranged for trio, and quintets by Schmidt and Ropartz at the Gardener Museum on Sunday, 26 January at 3 p.m. Admission is free.

With BSO violinist Joel Smirnoff and cellist Sato Knudsen, the Melisande Trio performs music of Beethoven, Schmidt, and Ropartz at the First Parish Church in Duxbury, Route 3A at Depot Street, on Sunday, 26 January at 7 p.m. Admission is $8 ($5 for students and seniors). For further information, call 1-934-2378.

The Boston Artists Ensemble, founded in 1980 by its director, BSO cellist Jonathan Miller, begins its 1986 concert season with Mozart's A minor Flute Quartet, K.298, the Fauré Piano Quartet in G minor, Op. 45, and the Brahms C minor Piano Quartet, Op. 60, on Sunday, 26 January at 7 p.m. at Ellsworth Hall at Pine Manor College in Brookline. This is the first concert of a five-concert subscription season; tickets are $7 per concert or $30 for the series. For further information, please call 266-2322.

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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

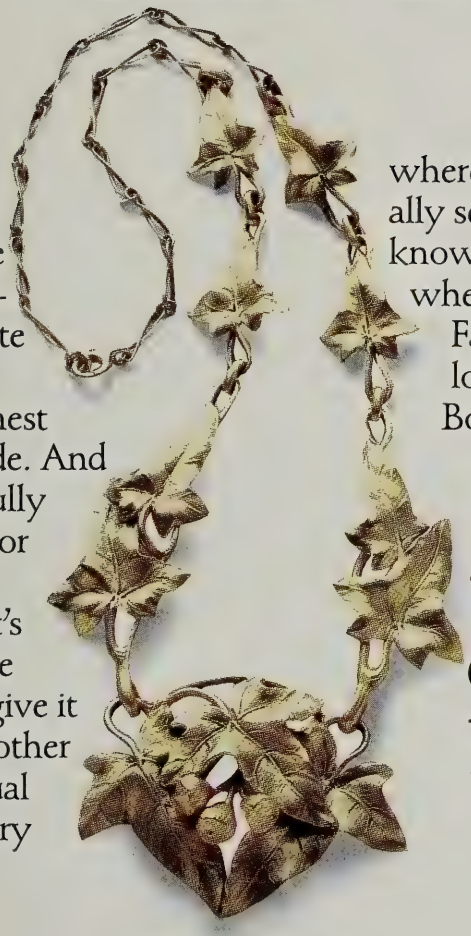


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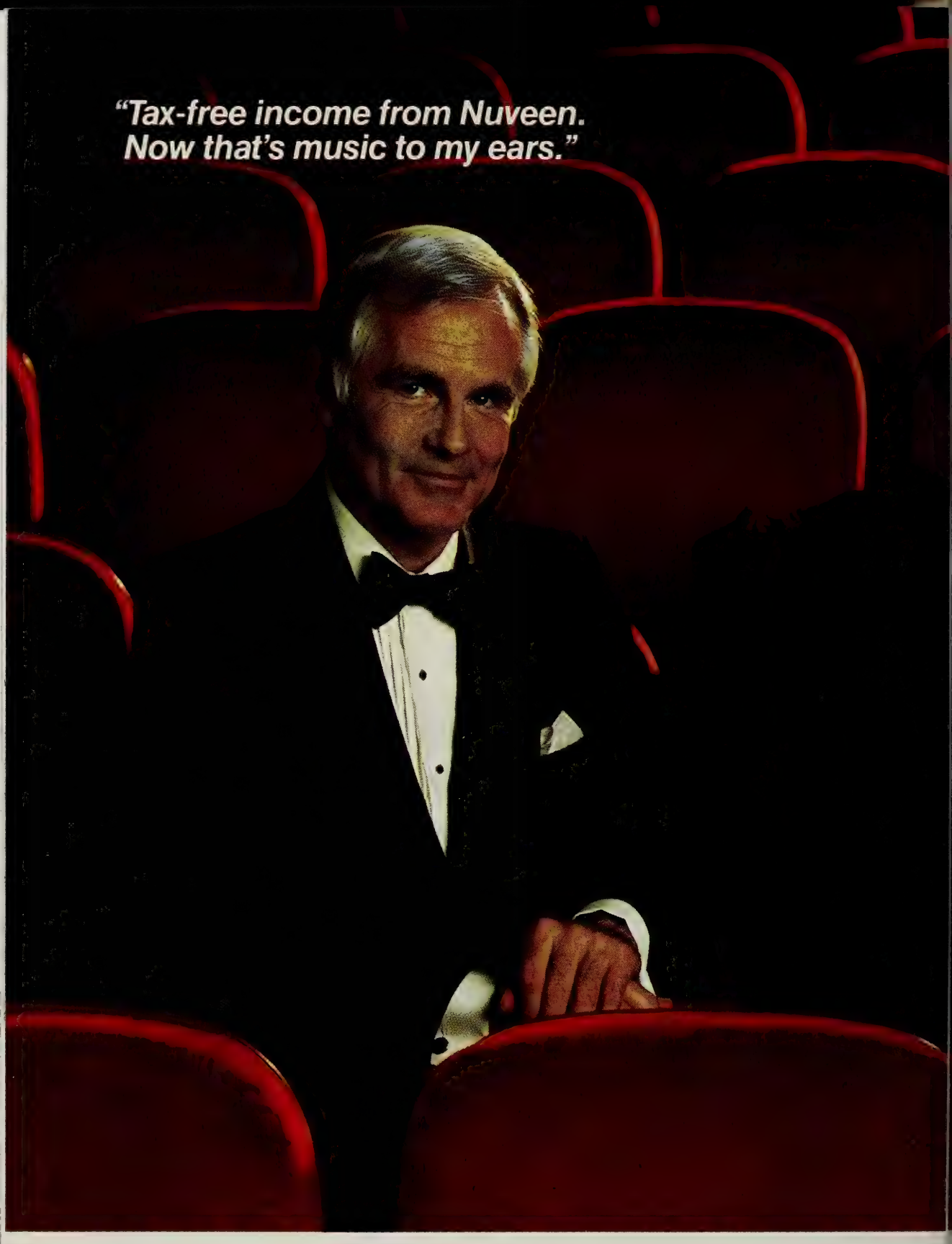


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*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

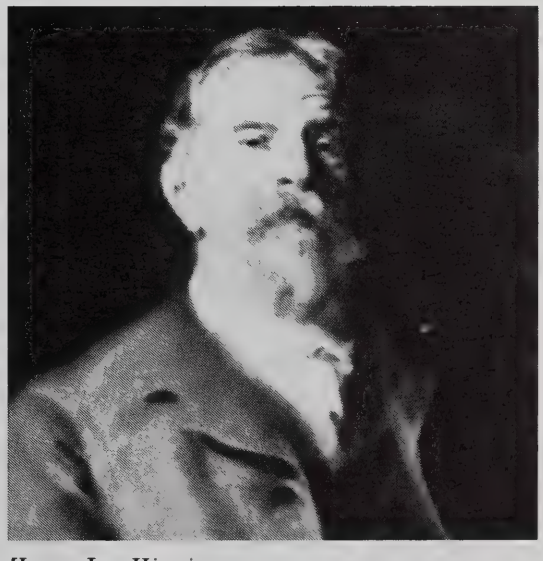
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

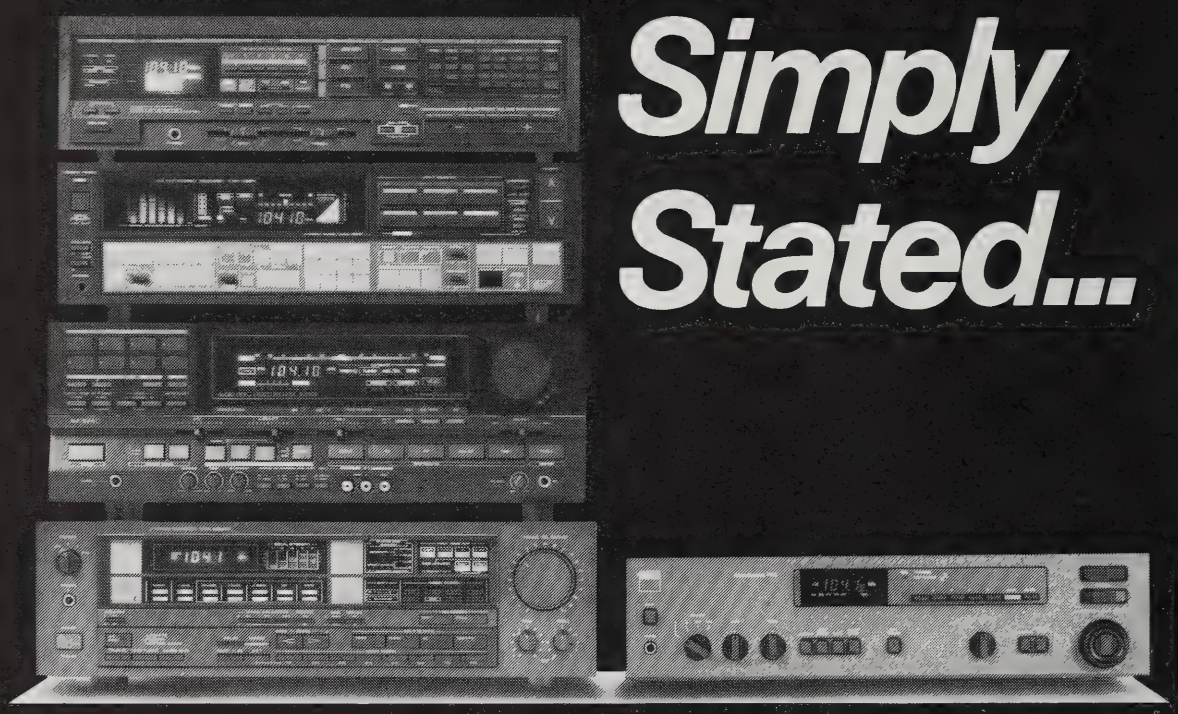
In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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- Romance: Andante
- Menuetto: Allegretto
- Rondò: Allegro

SCHNITTKE — *(K)ein Sommernachtstraum*, for large orchestra

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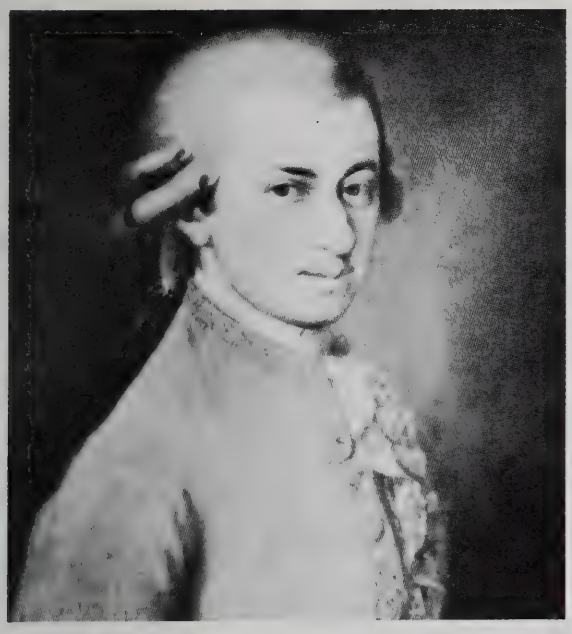
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Wolfgang Amadè Mozart
Serenade in G, K.525, *Eine kleine Nachtmusik*



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He entered Eine kleine Nachtmusik *into his catalogue on 10 August 1787, but we know nothing about its early performance history. The Boston Symphony Orchestra played* Eine kleine Nachtmusik *for the first time on the surprisingly late date of 7 March 1924 when Georg Schnéevoight conducted. Later performances were led by Serge Koussevitzky, Richard Burgin, Leonard Bernstein, Charles Munch, Erich Leinsdorf, William Steinberg, and Klaus Tennstedt, who led the most recent Symphony Hall performances in February 1979. Since then the work has been performed at Tanglewood under the direction of Christoph Eschenbach and, most recently, in 1984, Kurt Masur. The work is composed for strings.*

The title, for us, is so specific, so redolent, so laden with an atmosphere of candlelight, Tokay, and delicate erotic intrigue. Alas for illusion. To Mozart, "*Nachtmusik*"—"night music"—was simply a common and potentially lucrative musical genre, the one more familiar to us as "Serenade," something for the evening. Mozart generally preferred the Italian designation, but he did call the great and unsmiling wind serenade in C minor of 1782, K.384a(388), *Nacht Musique*. (The earlier D major Serenade, K.239, is called *Serenata notturna*, but the notation is in the hand of the composer's father.) By 1787, Mozart kept a regular catalog of his works, and the entry for 10 August 1787 reads: "*Eine kleine Nacht Musik*, bestehend in einem Allegro, Menuett und Trio,—Romance, Menuett und Trio, und Finale." And here we have a mystery: the first minuet with its Trio is missing, the page on which it was written removed from the manuscript. When? By whom? Why? Is the minuet circulating in some other context, an undetected fugitive? We don't know. Alfred Einstein harbored a notion that the minuet from the partially spurious piano sonata in G, K.App.C.25.05 (App.136), might be the missing minuet, that it could easily be (re)scored for strings and placed between the first two movements of *Eine kleine Nachtmusik*, but I don't know that anyone ever pursued his suggestion. Serenades normally had two minuets, but for us the experience of the four-movement symphony is so central that we cannot, except in the most self-conscious way, make ourselves hear *Eine kleine Nachtmusik* as stunted or in any sense "wrong." (And the two wind octet serenades in E-flat and C minor, K.375 and 384a[388], are, after all, four-movement pieces, too.) But *"klein"* this *Nachtmusik* is, not only because it has fewer movements than many serenades, but because Mozart has made the movements themselves singularly "classical" and compact.

It was his last Serenade and his only one for strings alone. He interrupted work on *Don Giovanni* in order to write *Eine kleine Nachtmusik*. It comes near the end of an amazing four-year period in which he wrote most of his piano concertos, the *Prague* Symphony, five each of quartets and quintets, both piano quartets, three trios and five



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sonatas, the Rondo in A minor for piano, his most important songs, and three operas, *Figaro*, *Don Giovanni*, and *Der Schauspieldirektor* (*The Impresario*). "Among other things," one must of course add, and that is not yet taking into account his exceedingly active life as performer and teacher. Among the other things is *A Musical Joke*, K.522, and Einstein suggests—on no evidence, but with penetrating psychological insight—that Mozart wrote *Eine kleine Nachtmusik*, as clean and elegant a piece as he knew how to make and as ever he did make, as a necessary antidote to those deliciously invented clumsinesses and wrong notes. Or was there a commission, some sort of external occasion? Again, we don't know. And we have then the paradox that this most popular, familiar, unclouded work of Mozart's, so finished and fine, is encircled by unanswered questions.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



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Alfred Schnittke
(K)ein Sommernachtstraum, for large orchestra



Alfred Schnittke was born in Engels, German Volga Republic, on 24 November 1934 and is now living in Moscow. He composed (K)ein Sommernachtstraum *in 1985 as a reworking of an older score,* Ein Sommernachtstraum, *an unpublished youthful composition that has never been performed. Commissioned by the Salzburg Festival, the new work received its premiere there on 12 August 1985, Leo Bordhager conducting the Austrian Radio Orchestra. These performances by the Boston Symphony Orchestra are the first in the United States. The score calls for four flutes (all doubling piccolo), four oboes, four clarinets (fourth doubling bass clarinet), two bassoons, four horns, four trumpets, four trombones and tuba, timpani, triangle, cymbals, bass drum, tam-tam, glockenspiel, vibraphone, tubular bells, celesta, harpsichord, piano, and strings.*

Now in his early fifties, the Russian composer Alfred Schnittke has in recent years achieved considerable renown as one of the leading Russian composers; his steadily growing oeuvre now includes three symphonies, four violin concertos, two string quartets, a ballet, works for chorus or solo voice, several sonatas, and other works for small chamber ensembles. In the autumn of 1984, about the time of his fiftieth birthday, he was fêted by the city of Vienna, along with two older composers, Franz Schreker (1878-1934) and Alexander von Zemlinsky (1871-1942). As the only living figure among the three honored composers, Schnittke contributed a short autobiographical statement to the program book for the festival. It is reprinted here in an English translation published in the program book of the Cleveland Orchestra last February, on the occasion of the American premiere of Schnittke's Fourth Violin Concerto:

> I was born on November 24, 1934, in Engels on the Volga, in the Saratov province. I have my German name from my parents: my father, a Jew born in Frankfurt-am-Main, came to the Soviet Union in 1926 with his parents—who were, however, of Russian origin—and there married a German woman born in Russia. From childhood on I have spoken German—the "Volga-German" of my mother. Later this was somewhat revised through a two-year stay in Vienna, 1946-48; my father, who was on the staff of a German-language Soviet newspaper appearing in Vienna, took his family there with him. In Vienna I had my first piano lessons and immediately tried to compose in a style of high pathos. After my return to the USSR I continued my musical education, in part privately, in part in academies. After graduation from the Moscow Conservatory in 1960 I joined the Composer's Union.
>
> My musical development took a course similar to that of some friends and colleagues, across piano concerto romanticism, neoclassic academicism, and attempts at eclectic synthesis (Orff and Schoenberg), and took cognizance also of the unavoidable proofs of masculinity in serial self-denial. Having arrived at the final station, I decided to get off the already overcrowded train. Since then, I have tried to proceed on foot.

Schnittke's whimsical description of his stylistic journey—one that has been

echoed lately by a number of Western composers as well—through romantic, neo-classic, and serial phases (it would be hard to imagine a more "eclectic synthesis" than that of Orff with Schoenberg!), provides a useful hint for listeners coming to his music for the first time, as will surely be the case for many at these performances. There is whimsy in this music as well, beginning with its very title.

To the reader of German, *Ein Sommernachtstraum* (without the parenthetical "*K*") is redolent of Shakespeare; it is the normal German equivalent of *A Midsummer Night's Dream* and thus also the title of one of the most familiar and best-loved works of Felix Mendelssohn. The "*K*" of *(K)ein Sommernachtstraum*, though, makes a negative of the article, so that Schnittke's title might be translated *"No Midsummer Night's Dream"* or better yet—in order to preserve the parenthesis—*"(Not) A Midsummer Night's Dream."* An obvious question arises: Does Schnittke's piece in some way rework Mendelssohn's score?

In fact no Mendelssohnian themes lurk in this score. The title refers, rather, to an unpublished early work by Schnittke himself, a piece for chamber ensemble, that bore the familiar Shakespeare-via-German title *Ein Sommernachtstraum.* Schnittke's

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reworking of that score involved a new title that sends it out into the world with the cheery reminder of its origin. It is also possible that the reference to "night" may be intended to recall another well-known composition: Mozart's *Eine kleine Nachtmusik* (*"A Little Night Music"*), K.525. Schnittke's nine-minute work, for all its difference in sound, is closer in spirit to Mozart's serenade than to Mendelssohn's overture.

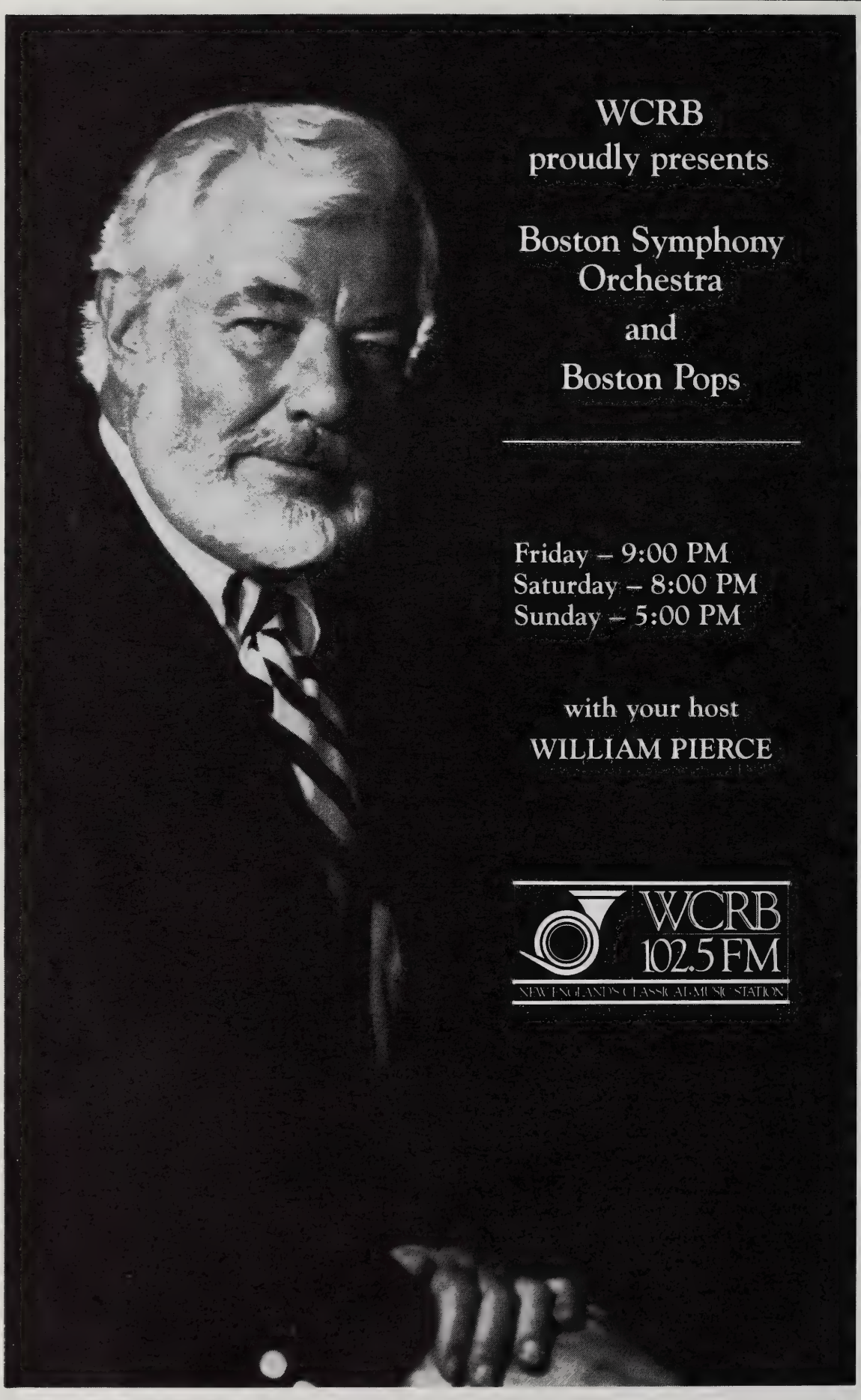
It is perhaps natural that a work composed for a premiere in Salzburg should remind the listener, from the outset, of Salzburg's greatest native son. *(K)ein Sommernachtstraum* begins, in fact, like a piece of Classical chamber music that belies the presence on stage of a large orchestra: a solo violin from the last stand of seconds plays a little minuet phrase in C major, accompanied by the piano in a characteristically eighteenth-century style. This is repeated by flute and harpsichord (an even more characteristic eighteenth-century sound). Then Schnittke begins sporting with the Classical conventions, quickly passing beyond pastiche to what is clearly a twentieth-century musical conception, however much inspired by the music of the past.

A stereotyped cadence figure in violin and piano moves at half the expected speed, a change echoed by the flute and harpsichord. Now the flute follows the violin in canon exactly one measure later—but this produces an intentional hodgepodge of harmonies that do not "fit." The idea of canonic imitation takes over fully as violins and violas (soon reinforced by clarinets) leap into the fray with canons overlapping by a single beat. The simple opening texture becomes saturated as flutes, vibraphone, and celesta join in.

The horns call us back to C major, and the opening minuet theme returns, again in canonic imitation, but even more closely than before: first violins, second violins, and violas all enter, each one beat after the other. The flutes begin an imitation in which each new statement appears to sink by a semitone from the level of the preceding one. Now Schnittke plays with the individual elements of all we have heard before—fragments of ornamental turns, triadic themes, minuet rhythms—in a texture increasingly dense and elaborate.

Suddenly the minuet disappears entirely as the meter changes to 4/4, and the music takes on an aggressive character with strongly repeated eighth-notes underlying the marchlike theme. But the violence disappears as fast as it came, and elements of the minuet return. These build up once more to a fortissimo nightmare for the full orchestra. At its loudest point everyone drops out except the strings, which begin a dominant pedal (the most overtly Classical gesture since the opening bars). They return us to C major and a restatement of the first minuet tune, but now with sustained soft harmonics in the lower strings. Over this sustained, complex sound, the solo violin and the solo flute of the opening play out the conclusion of the minuet tune in an otherworldly, dreamlike atmosphere.

—S.L.


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Franz Schubert
Symphony in C, D.944, *The Great*



Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He began this symphony in the summer of 1825 and completed it by, at latest, October 1826. At some point between the summer of 1827 and November 1828, the work received at least one reading at a rehearsal of the orchestra of the Vienna Society of the Friends of Music (Gesellschaft der Musikfreunde). The first fully authenticated performance, heavily cut, took place on 21 March 1839, Felix Mendelssohn-Bartholdy conducting the orchestra of the Leipzig Gewandhaus. Theodor Eisfeld introduced the symphony to America with the Philharmonic Society of New York on 11 January 1851. It came to Boston on 6 October 1852, a certain Mr. F. Suck conducting an orchestra with four first violinists, two extra cellos replacing the bassoons, and with a second oboist engaged expressly for the occasion! More professional performances followed, the Germania Orchestra playing the work on 8 January 1853 and again in 1854, and the Philharmonic Society coming along in 1857, these concerts being under the direction of Carl Zerrahn. Georg Henschel brought the work into the Boston Symphony's repertory on 13 and 14 January 1882, the twelfth subscription week of the orchestra's first season, and the orchestra has since played it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Adrian Boult, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Josef Krips, William Steinberg, Max Rudolf, Peter Maag, Klaus Tennstedt, and Sir Colin Davis, who led the most recent Symphony Hall performances in March 1980. Leinsdorf conducted the most recent Tanglewood performance in July 1982. The score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets, all in pairs; also three trombones, timpani, and strings.

When he was a young man, Schubert found writing symphonies almost as easy as breathing. He had absorbed from birth the musical language of Mozart and Haydn, and he was able to use it to say things that were fresh and characteristic of him alone from a very early age. He had finished his First Symphony before the end of 1813—when he was sixteen years old. Within eighteen months he had completed two more. The Fourth and Fifth were composed in the spring and fall of 1816, respectively, and the Sixth in the winter of 1817-18. In short, six symphonies composed in the space of five years. Schubert was to live another ten years after finishing the Sixth, but he only composed one more complete symphony. Yet it was not for want of trying! He made extensive sketches for other symphonies, and he completed the first two movements of the *Unfinished* Symphony in B minor, one of his most magical scores. In that whole decade, though, only the *Great* C major symphony was fully completed—and even it remained generally unknown for more than a decade after the composer's early death.

Something happened about 1818 to undermine the confidence he had shown hitherto. For the next five years his output contains dozens of works begun and not

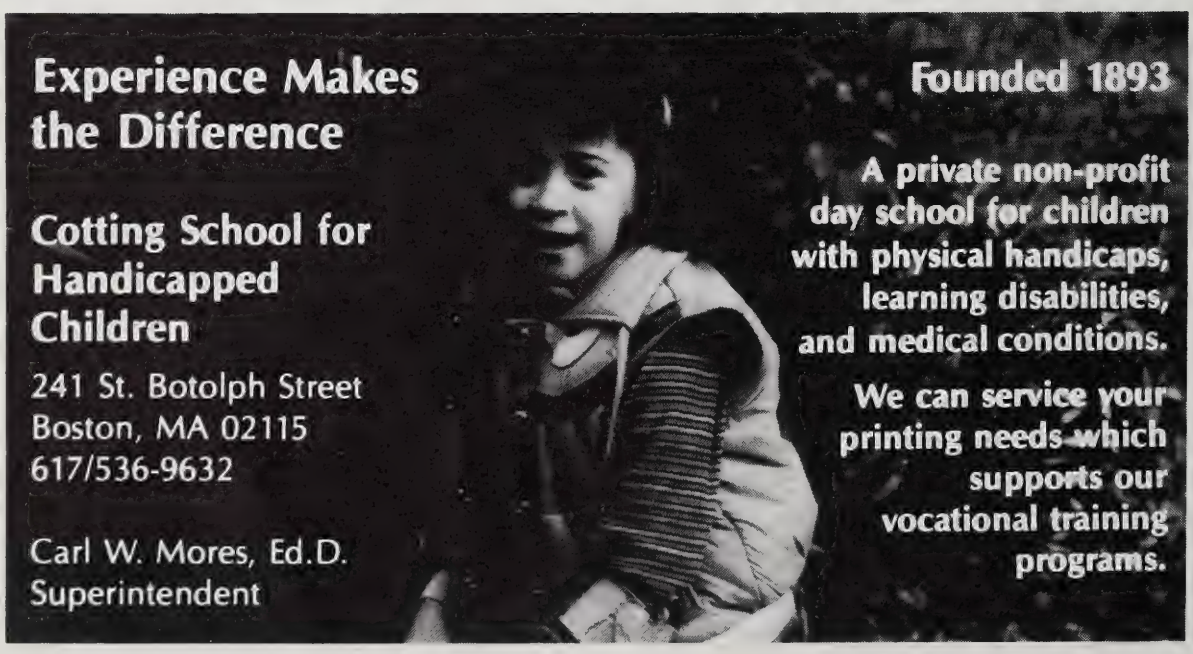
finished, many of them sketched out on a grand scale.* Part of the change, no doubt, came from Schubert's emotional maturing (he was, after all, just twenty-one years old in 1818) and from a desire to express deeper and more intense feelings in his music. Part of it surely resulted from the overwhelming example of Beethoven, who had redefined the character of the symphony during Schubert's lifetime. After Beethoven the symphony had to be grand, even heaven-storming. It was not music for entertainment, even of the supremely witty and accomplished kind that Haydn had perfected. Schubert evidently felt the need to reconsider his entire approach to the symphony; many of his attempts evidently did not meet his new standards, or raised musical problems that he was unable to resolve, so they remained simply sketches or incomplete torsos.

Going by the numbering in the chronological catalogue of Schubert's works first put together by Otto Erich Deutsch, the *Great* C major symphony (so called to distinguish it from Symphony No. 6 in the same key) was one of the prolific composer's final compositions.† Indeed, the manuscript actually bears the date "March 1828" written in Schubert's hand, suggesting to earlier investigators that he composed the symphony just eight months before his death.

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*One of these, a planned symphony in E, is so extensively drafted that it has been completed by other hands on more than one occasion. Mendelssohn, Sullivan, and Brahms all considered the possibility of completing it. John Francis Barnett, an English composer, actually did so in 1863, as did Felix Weingartner, the Austrian conductor and composer, in 1934. In 1977, Brian Newbould made a far more satisfactory edition (and followed it up with completions of numerous other Schubert symphonic sketches and a "Tenth Symphony"). Newbould's versions are very much worth hearing (they have been recorded), though the listener must keep in mind that they are only hypothetical final versions of works that Schubert chose—for whatever reason—not to finish.

†The question of proper number for the *Great* C major symphony is a vexing one. By the time the Schubert symphonies first came to be published, it was known that he had composed six early symphonies; about those we have no problem. The *Great* C major was originally published as "No. 7." When it came to light, the *Unfinished* Symphony was then identified as "No. 8." But the realization that the *Unfinished* was composed several years before the Symphony in C led some publishers to rechristen the latter work "No. 9," which was chronologically correct, but left a gap at 7. A few commentators filled in the gap with the unfinished Symphony in E that had been

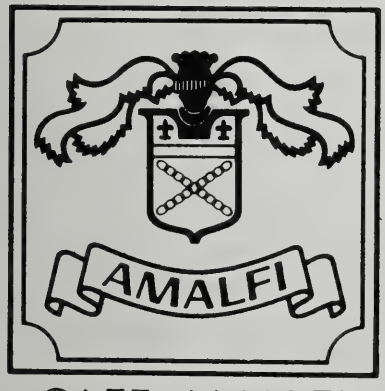


But there is a mystery here. It is well documented that Schubert composed a symphony in the summer of 1825, during a vacation trip to Gmunden and Gastein with his friend Johann Michael Vogl, and that he submitted a work described as "this, my symphony" to the Vienna Philharmonic Society in October 1826, though it was never publicly performed. The 1828 date written on the manuscript of the *Great* C major Symphony convinced that devoted Schubertian George Grove that it could not possibly be the work offered for performance in 1826. Thus scholars, partly indulging in wishful thinking, have looked for the "missing" Gastein symphony for more than a century. Only recently has a reconsideration of the evidence brought quite convincing arguments that the *Great* C major Symphony is, in fact, the work that Schubert composed in Gastein. It was never "lost." Only careless or willful misreading of the evidence could have generated the hypothesis postulating a missing work.

Happily, there is now new physical evidence to add to the demonstration. The paper on which Schubert wrote most of the symphony is of a distinctive type that he also used for five dated compositions—all of them written in the summer of 1825. Moreover, Schubert's idol, Beethoven, used the same paper for his Opus 132 string quartet, which he was writing at the same time. The lengthy manuscript of Schubert's symphony does contain, here and there, four other types of paper, but they occur in revisions made later than the original drafting of the score. The first movement in particular shows signs of later reworking, to be discussed below. This probably took place months or even years after the original work of composition. It seems most likely, then, that Schubert added the date "March 1828" to the auto-

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completed by other hands, but this seems unwise, since Schubert himself never considered it to be a finished work. In 1978 the revised edition of the Deutsch Schubert catalogue took the bull by the horns and renumbered the *Unfinished* as "No. 7" and the C major as "No. 8." Still more recently, the publication and recording of the Newbould completions of Schubert sketches have led some performers to call the C major symphony "No. 10" (though there is also a series of late sketches that Newbould completed with that number!). Thus it is possible to find scores, records, or concert programs in which this symphony is billed as No. 7, 8, 9, or 10. That way madness lies. For the sake of our own sanity, and perhaps yours, we are henceforth using only the key, Deutsch catalogue number, and relevant nickname for Schubert symphonies after the Sixth.



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graph when he undertook the final revision of a work that had long since been completed and may even have had a private reading at the Philharmonic Society.

After Schubert's death in 1828, the symphony was "lost" in the sense that it remained in manuscript and unperformed. Not until New Year's Day 1829 was it seen by a musician who truly valued its significance: Robert Schumann. He immediately arranged for a performance (conducted by Mendelssohn) in Leipzig, the first hearing of this enormous score. At a time when Schubert was still scarcely known outside of Vienna, Schumann hailed him at length as the greatest successor to Beethoven (though he only outlived that master by a year). The C major symphony offered, to Schumann's mind, all possible virtues from variety and colorful effects to clear form and craftsmanship:

> For here, beside masterful technique of musical composition, there is life in every fiber, color in the finest gradations, significance everywhere, sharply cut detail. And finally, over the whole there is poured out that romanticism we know to be characteristic of Franz Schubert. And these heavenly lengths, like a great novel in four volumes by one such as Jean Paul . . .

Despite Schumann's well-known praise of the symphony's "heavenly length," the work was heavily cut on this occasion. The first performance was a success, but almost everywhere else orchestras reacted as the Philharmonic Society had when Schubert first offered the piece: it was "too long and difficult." Schumann himself recognized that listeners might be at first bewildered by "the brilliance and novelty of inspiration, by the length and breadth of the form, by the enchanting fluctuation of feeling," but he insisted that gradually, over time with repeated hearings, the connections would become clear. Indeed, audiences eventually came to know the symphony in spite of its length and to recognize the truth of Schumann's ecstatic

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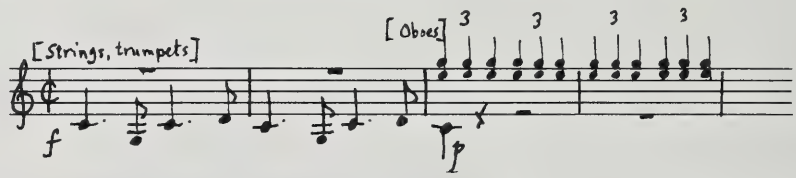
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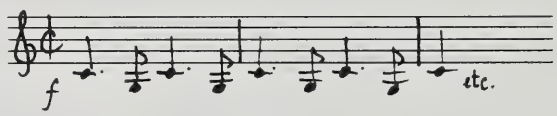
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reaction: "It transports us into a world where we cannot recall ever having been before."

The first movement begins with a melody, Andante, in the horns that might be the typical "slow introduction"—except that Schubert welds it to the body of the movement, making it the cornerstone of the entire symphony. The first three notes (C-D-E) cover the interval of a major third, which is heard, either rising or falling, in many passages throughout the score. The transition from the "splendid romantic introduction" aroused Schumann's explicit enthusiasm. The dotted figure from the opening phrase becomes more insistent; it builds to a climax that resolves quietly to C major, where the woodwinds take up the horn melody against a new triplet figure in the strings. The introduction gathers momentum, then the same basic figures—dotted notes and triplets—spill over into the Allegro ma non troppo:



Schubert had composed the entire first movement using an even simpler motive:



After completing the full score, he decided to rework the theme, which meant rewriting all the hundreds of times it occurs in the first movement; this he did by scratching out the original note with a penknife at each appearance, then writing in the correction. It is astonishing what a lift that tiny change gives to the flow of the section, avoiding what might become a drearily monotonous repetition. (Possibly this was the major revision of March 1828 that justified, in the composer's mind, appending that date to the manuscript as a sign of completion.) A new, crisp march theme appears in the oboes and bassoons over whispering strings in the rather surprising key of E minor. But soon it moves again to the more expected secondary key of G major, where the theme is repeated, with a charming chromatic addition. But the exposition is far from over; the marchlike figure expands harmonically,



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almost as if we were already in the middle of the development, only to settle firmly again on the dominant, where Schubert marks a double bar for the conductor daring enough to repeat this extraordinarily lengthy exposition (few have accepted the challenge). Schubert's development reworks fragments of the ideas already heard in new combinations that grow increasingly darker, more hushed, and more mysterious until the first dotted theme returns, now *piano*, in the original key. All of the material heard in the exposition is reworked at length, becoming finally an extended coda moving at a still faster tempo, so that when Schubert offers the masterstroke of bringing back the opening horn call, it is transmuted from a gentle, slightly bucolic melody to a grand rush of high energy.

The second movement, in A minor, is laid out on the simplest of musical plans, ABAB, with the B sections appearing in contrasting keys, first F major, then A major. This pattern can be seen as an abridged sonata form without a development section, an arrangement found quite commonly in slow movements. Yet the flow of ideas is so lavish and imaginative that one scarcely notices the straightforwardness of the design in the poetry of the elaboration.

The scherzo, too, is elaborated *in extenso* as a full-scale sonata form, a far cry from the binary dance movement of earlier symphonies (though akin in this sense to the scherzo of Beethoven's Ninth Symphony). For the second theme of the scherzo and also in the Trio, Schubert introduces themes that truly waltz, lilting in the style that was to become the hallmark of Vienna for a century (we forget that the symphony was composed at precisely the time when Johann Strauss the elder and his roommate—later rival—Josef Lanner were so successfully introducing waltzes for dancing at Viennese dining establishments, and in so doing we overlook Schubert as a pioneer of the Viennese waltz).

The last movement is nothing short of colossal in time span, energy, and imaginative power. This music astonished the players who first attempted to perform the symphony and probably persuaded them to give it up. Two separate motives—one dotted, one in triplet rhythm—stand at the head of the movement as a call to attention and a forecast of things to come. Both play a role in the opening theme, which grows with fierce energy to the dominant cadence. After a pause, a brilliantly simple new idea—four repeated notes in the unison horns—generates an independent marchlike theme that shows off its possibilities later on when it comes to dominate the extended development. (When Mendelssohn attempted to rehearse the symphony for a first London performance, the first violinists collapsed in laughter when they came to the eighty-eight consecutive measures of triplet eighth notes that accompany the second theme, with the measured tread of woodwinds and brass.) The opening dotted motive foreshadows the recapitulation with increasing intensity, though when it arrives, Schubert arranges matters so as to bring it back in the completely unexpected key of E-flat! The first section of this recapitulation is abridged, but it works around to C major for the more lyric march of the secondary theme. This closes quietly on a tremolo C in the cellos; they sink down two steps to A, starting the massive coda, which reworks the materials nearly as extensively as the development section in the middle of the movement. The mood passes from mystery and darkness to the glorious sunshine of C major as the symphony ends in a blaze of glory. (Most scores since the first publication in 1840 have put a *diminuendo* mark under the unison final note, and some conductors have rigorously followed this nonsensical indication, making the strong final chord fade gradually into a puny silence. What Schubert actually wrote was an accent mark, but here as in many other places, he made it so big that editors have misread his intention in the manuscript.)

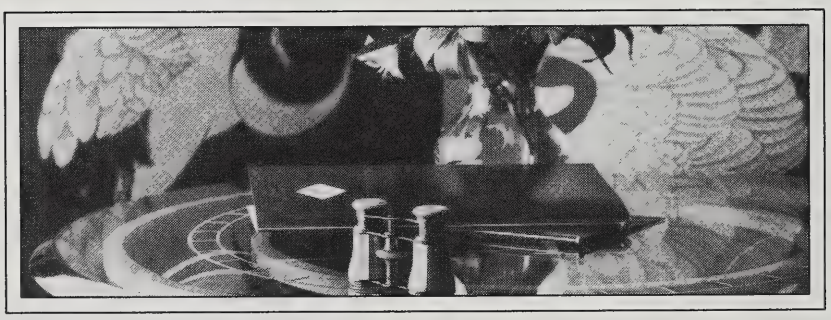
—S.L.

More . . .

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). Much of the older literature on Mozart (including Einstein) needs reconsideration in the light of Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback). When first published in German in 1977, it climbed promptly to the top of the best-seller lists! Much of Mozart's character as presented in the play and the film *Amadeus* is derived from this book, though with some conscious twisting of historical fact for dramatic purpose. Hildesheimer's book is an extended essay built up out of many short sections dealing primarily with Mozart's character, personality, and genius. Though it is sometimes frustrating to read in this format, the cumulative effect of the author's observations and criticism of the old "haloed" Mozart is to provide a stimulating new point of view to readers who have not followed the recent specialist literature on the composer. Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). Mozart's works in the lighter forms of serenade and divertimento often get short shrift in studies of his music. But Erik Smith has written a fine brief introduction to the whole group of works for the BBC Music Guides as *Mozart Serenades, Divertimenti and Dances* (the American edition is not yet out; it will presumably appear as a University of Washington paperback, along with the earlier volumes in the series). Mozart's manuscript score of *Eine*

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kleine Nachtmusik is worth a look, too, if only to admire the clarity and elegance of his vision. A reproduction is conveniently and inexpensively available in a Dover paperback. Neville Marriner conducts a particularly elegant performance of the work with the Academy of St. Martin-in-the-Fields (Angel, with diverse other Mozart works; or another version on London coupled with Tchaikovsky's Serenade in C). For the latest in performance by an orchestra of eighteenth-century instruments, there is the performance of Christopher Hogwood with the Academy of Ancient Music (Oiseau Lyre, available on compact disc, coupled with the *Serenata Notturna* and the rarely heard *Notturno* for four orchestras, K.269a[286]).

Alfred Schnittke's works have started appearing on records, mostly owing to the devotion of the violinist Gidon Kremer, who is the soloist in the Violin Concerto No. 2 with the Basel Symphony under the direction of Heinz Holliger; the recording also contains Schnittke's Piano Quintet with Kremer as the first violinist of the performing ensemble (Philips). Two of Schnittke's violin sonatas, the 1963 Sonata No. 1 and the 1977 Sonata *in the olden style* have been recorded along with the Shostakovich Violin Sonata by Dubinsky and Luba Edlina (Chandos).

Schubert is the subject of a biography by Maurice J.E. Brown (Da Capo) and of a whole series of publications by Otto Erich Deutsch, whose very name—or initial, anyway—symbolizes Schubert research through the "D." numbers of his chronological catalogue of the composer's works. One of the most interesting of Deutsch's many contributions is a biographical look at Schubert through a kaleidoscope, as it were, of the recollections of anyone who knew him and who ever recorded his or her memories. It is called *Schubert: Memoirs by his Friends* (Da Capo). John Reed's *Schubert: The Final Years* (Faber and Faber) offered convincing circumstantial proof that the *Great* C major symphony was essentially the same work as the "lost" work of 1825, even before the new physical evidence confirmed it. The most important recent detailed findings have been reported by Michael Griffel, in his "Reappraisal of Schubert's Composition," in the April 1977 issue of the *Musical Quarterly*, and in Robert Winter's evaluation of the new edition of the Deutsch thematic catalogue in *19th-Century Music* (1983). The latter journal also published an article of fundamental importance in reshaping our view of Schubert's own musical world: Otto Biba's "Schubert's Position in Viennese Musical Life" (1980), in which the author demonstrates that Schubert was neither as impoverished nor as unknown in Vienna as we have been wont to believe. Sir Colin Davis has recorded the *Great* Symphony in C with the Boston Symphony Orchestra in a performance that is not only a splendid reading but also one of the very few that takes *all* of the repeats in this massive score (Philips). Older recordings worth obtaining include the exciting performance by Arturo Toscanini with the NBC Symphony (RCA import, monaural) and another by George Szell with the Cleveland Orchestra (Odyssey). Two older Boston Symphony performances are still available as well, by William Steinberg (RCA) and by Charles Munch (RCA). Of the most recent recordings, I especially like the new one by Christoph von Dohnányi and the Cleveland Orchestra (Telarc, also available as a compact disc).

—S.L.

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Kurt Masur



Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur was born in Brieg, Silesia, in 1927. Mr. Masur's first musical training was at the piano. He attended the Music College of Leipzig from 1946 to 1948 to continue his piano studies, and it was there that he took his first conducting course. His first engagement was as orchestra coach at the Halle County Theater, followed by positions as Kapellmeister of the Erfurt and Leipzig opera theaters. In 1955 he became a conductor of the Dresden Philharmonic, at the time headed by his former conducting teacher Heinz Bongartz. Mr. Masur returned to opera from 1958 to 1970 as general director of music at the Mecklenberg State Theater of Schwerin, and from 1960 to 1964 he was senior director of music at the Komische Oper in Berlin, where he frequently collaborated with the noted stage director Walter Felsenstein. The Komische Oper's world tours were instrumental in building Kurt Masur's international reputation, which grew quickly with numerous appearances as a guest conductor in Europe. In 1967 Mr. Masur was appointed chief conductor of the Dresden Philharmonic, a position he held until 1972. In 1975 he became a professor at the Leipzig Academy of Music. His first appearance as a conductor in the United States was with the Cleveland Orchestra in 1974, the same year he first toured with the Leipzig Gewandhaus. He has since returned to this country with the Gewandhaus Orchestra several times, most recently during the 1984-85 season.

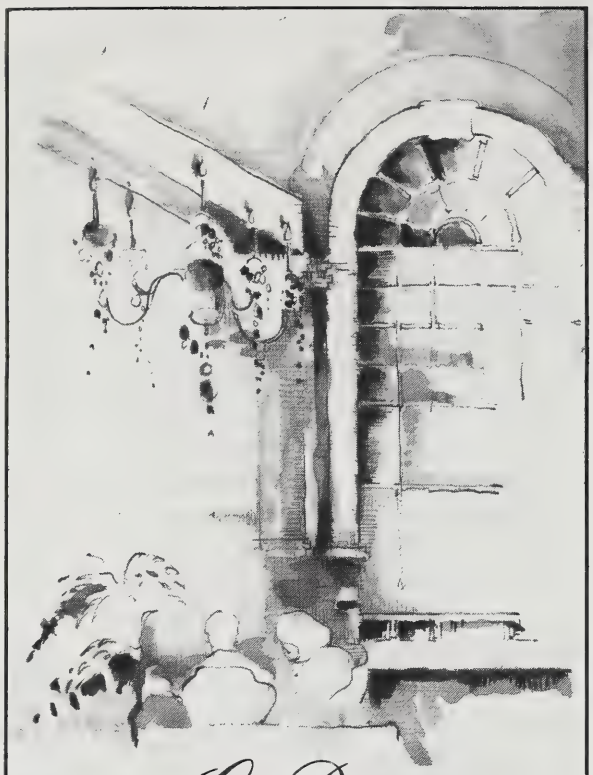
Mr. Masur has appeared with leading orchestras throughout Europe, has toured the Soviet Union and Japan, and has participated in numerous international music festivals. Of his nearly one hundred record albums, those with the Gewandhaus available on the Philips label include the Beethoven and Brahms violin concertos with Salvatore Accardo, the Brahms piano concertos with Misha Dichter, and the Four Last Songs of Richard Strauss with soprano Jessye Norman. In addition, the five Mendelssohn symphonies are available on Vanguard. Since his American debut, Mr. Masur's many appearances here have included the Boston Symphony, the San Francisco Symphony, the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, and the Philadelphia Orchestra, among others. His European engagements have included such prestigious ensembles as the Berlin, Vienna, Stockholm, and Royal Philharmonic orchestras, the Dresden Staatskapelle, the Orchestre de Paris, and the New Philharmonia. Since his first Boston Symphony appearances in February 1980, he has returned annually to Symphony Hall and Tanglewood, where he appeared most recently leading four programs this past summer.

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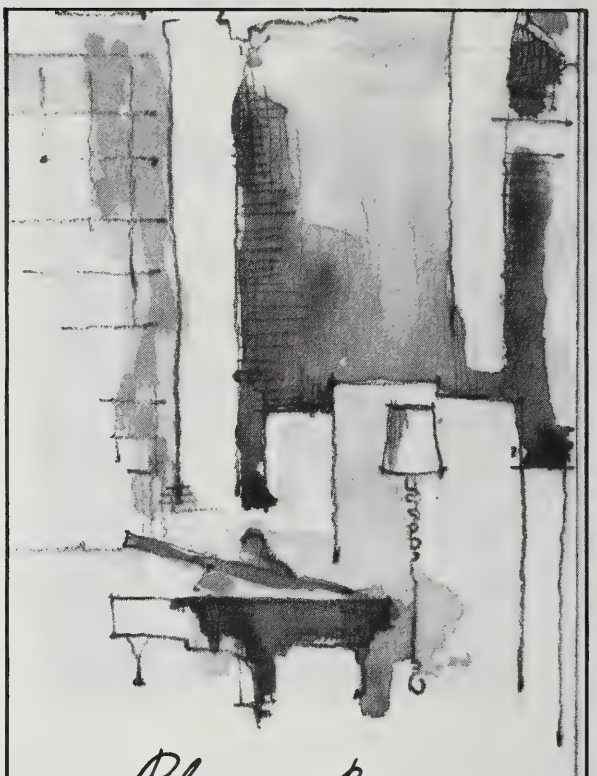
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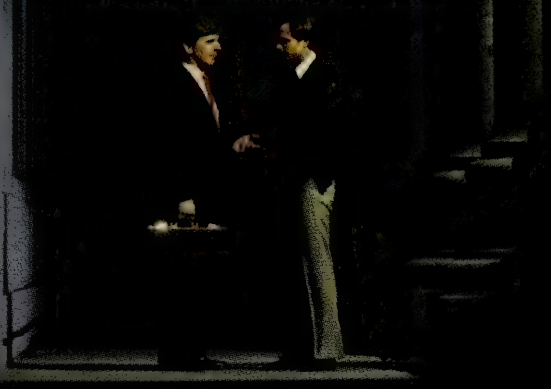
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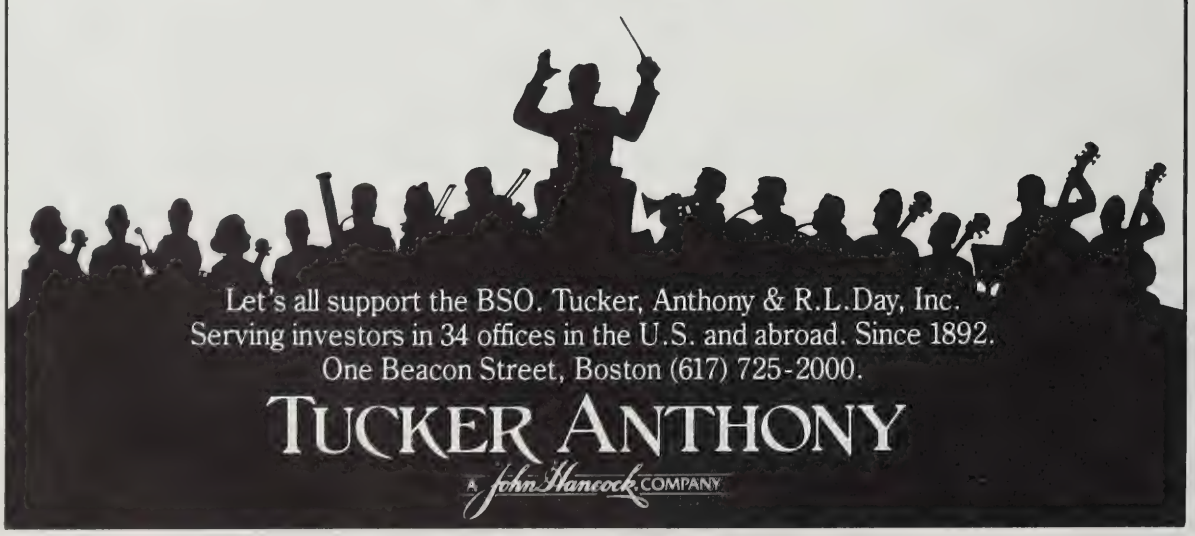
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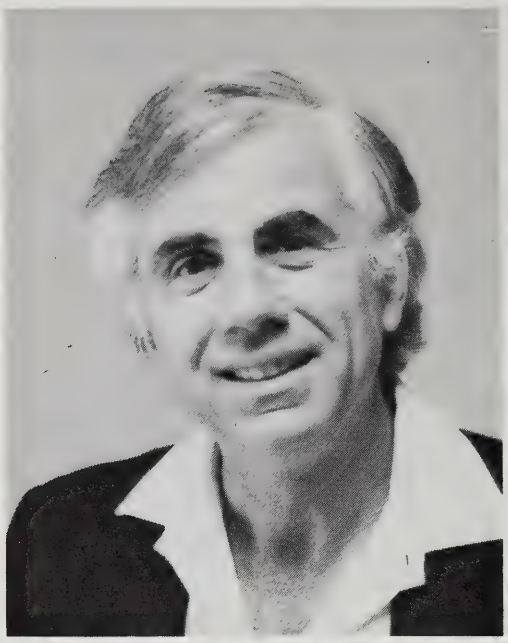
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Inside Stories



MusicAmerica host Ron Della Chiesa takes you "Inside the BSO" – a series of special intermission features with members of the Boston Symphony Orchestra and the people behind the scenes at Symphony Hall.

Inside the BSO

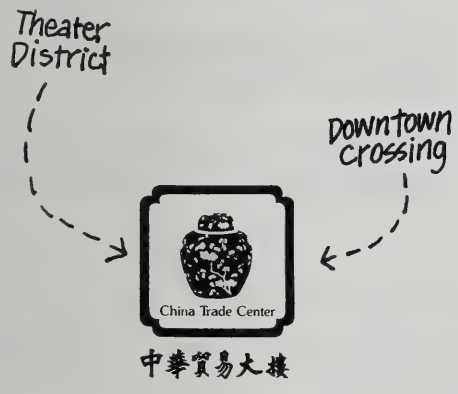
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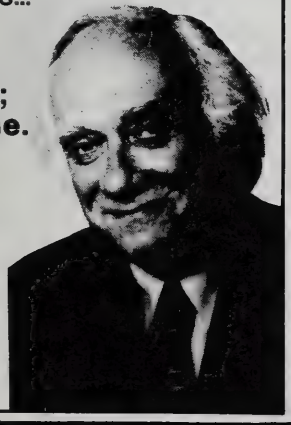
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Coming Concerts . . .

Thursday 'A'—16 January, 8-9:55
Friday 'A'—17 January, 2-3:55
Saturday 'A'—18 January, 8-9:55

KURT MASUR conducting

Franck	Symphony in D minor
Liszt	Piano Concerto No. 2
ANDRÉ WATTS	
Liszt	*Les Préludes*

Wednesday, 22 January at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday '10'—23 January, 8-9:55
Friday 'B'—24 January, 2-3:55
Saturday 'B'—25 January, 8-9:55

SEIJI OZAWA conducting

Schoenberg	*Erwartung*
HILDEGARD BEHRENS, soprano	
Beethoven	Symphony No. 3, *Eroica*

Tuesday 'C'—28 January, 8-9:55

SEIJI OZAWA conducting

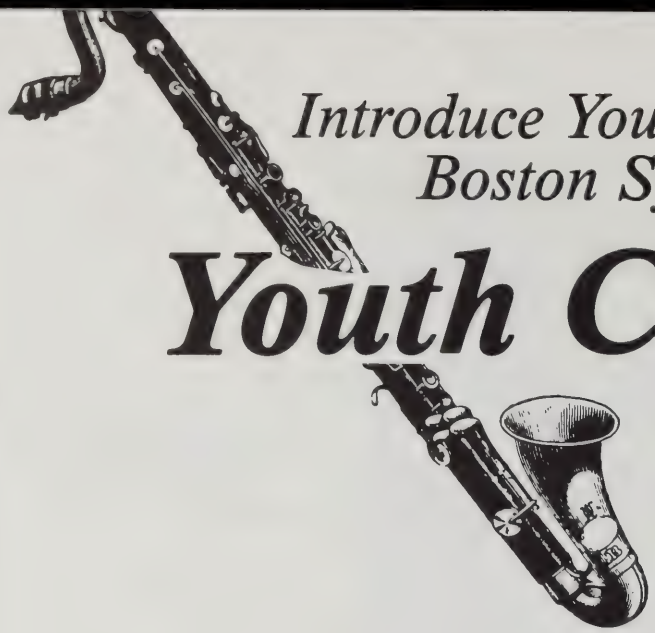
Strauss	*Also sprach Zarathustra*
Beethoven	Symphony No. 3, *Eroica*

Thursday 'B'—30 January, 8-9:55
Friday 'A'—31 January, 2-3:55
Saturday 'A'—1 February, 8-9:55
Tuesday 'B'—4 February, 8-9:55

SEIJI OZAWA conducting

Bartók	Music for Strings, Percussion, and Celesta
Mozart	Piano Concerto No. 19 in F, K.459
GILBERT KALISH	
Ravel	*Mother Goose* (complete)

Programs subject to change.



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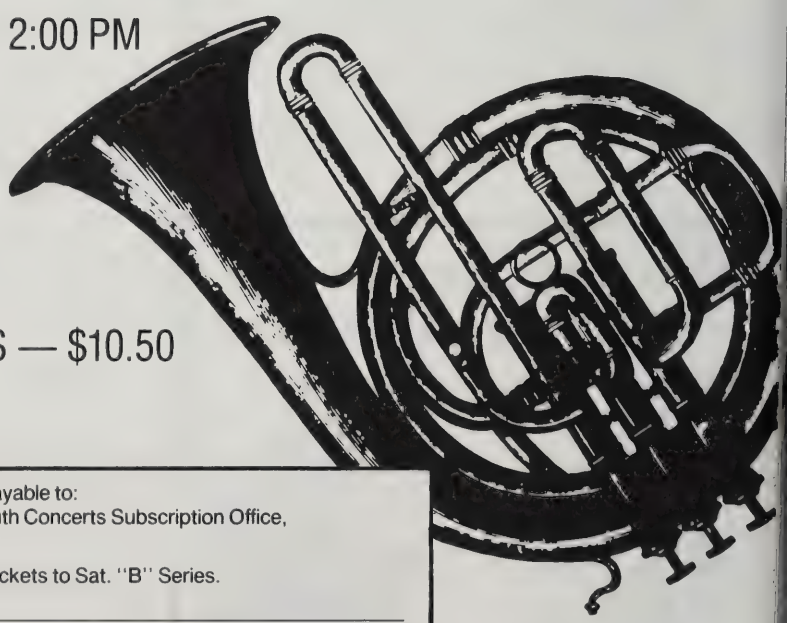
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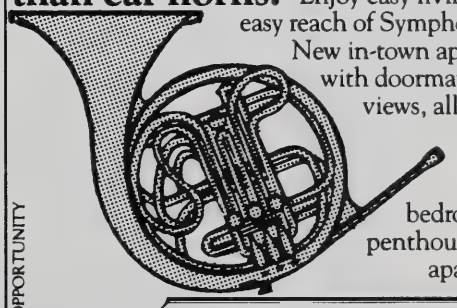
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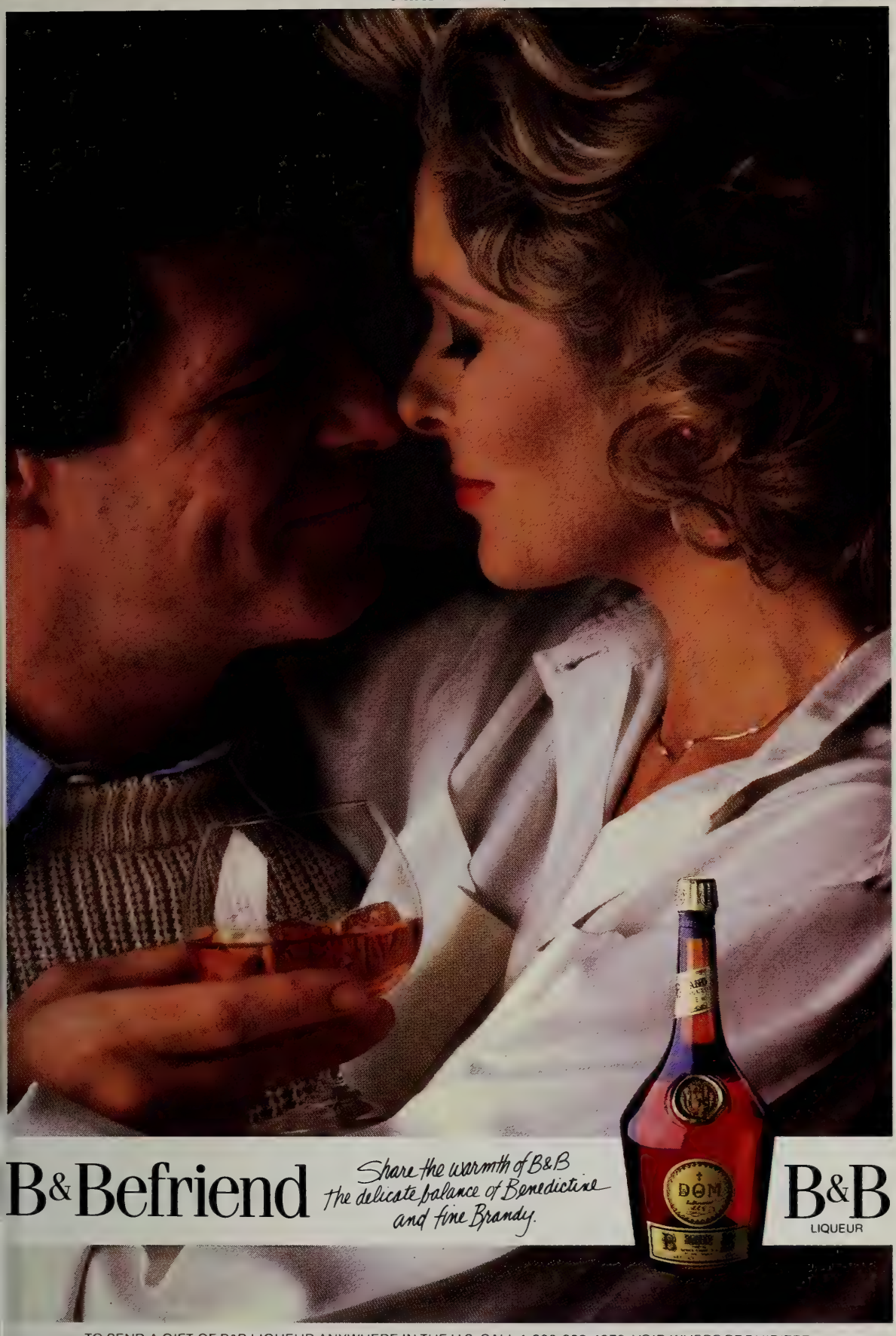
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

SUPPER CONCERT V

Saturday, 11 January at 6
Tuesday, 14 January at 6

THE COPLEY STRING TRIO
Sheila Fiekowsky, violin
Robert Barnes, viola
Ronald Feldman, cello

SCHUBERT — Trio in B-flat for violin, viola, and cello, D.581
Allegro moderato
Andante
Menuetto: Allegretto
Rondo: Allegretto

DOHNÁNYI — Serenade in C for violin, viola, and cello, Opus 10
Marcia: Allegro
Romanza: Adagio non troppo, quasi andante
Scherzo: Vivace
Tema con variazioni: Andante con moto
Rondo (Finale): Allegro vivace

Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert.

Franz Schubert
String Trio in B-flat, D.581

Schubert began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816; the second, his only finished string trio, followed it exactly a year later, when Schubert himself was just twenty. It was one of the many Schubert works that remained almost entirely unknown after the composer's premature death, and it remained unpublished until 1897. Still, George Grove and Arthur Sullivan saw the manuscript in Vienna in 1867, during their highly successful foraging expedition for lost Schubertiana; they pronounced it "very good," and they may have been responsible for getting the work into the hands of Joseph Joachim, who was the violinist in an ensemble that gave the first public performance of the work in London in 1869. The trio is a relatively unprepossessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where active music-making was a regular pastime.

Ernö Dohnányi
Serenade in C, Opus 10

Although he grew up in an environment that produced some important nationalist composers (Kodály and Bartók), Dohnányi always stayed much closer to the main German traditions of late Romantic music, especially that of Brahms, whose influence on him was profound. The present serenade was published in 1904, when the composer was twenty-seven years old; he had already established himself with his Opus 1, a piano quintet praised by Brahms himself, and the present Opus 10 was to attract the attention of Donald Francis Tovey, who hailed it, in an extended analysis, as one of the very few great compositions for three stringed instruments since the days of Mozart and Beethoven. Nonetheless, the serenade, with its five movements and their characteristic titles, is more of a suite than a traditional chamber piece (especially since it lacks a sonata-form first movement). The lively march of the opening includes a Trio suggesting a folk melody, with the steady accompanying drone. This Trio returns briefly in the finale, along with the rhythmic pattern of the march, to round off the work as a whole. The scherzo has a rapid fugal opening; following the Trio, both scherzo theme and Trio recur as part of a double fugue—heavy learning indeed, though worn lightly. The variation movement is the most serious part of the serenade; its quiet unfolding in a rich, romantic way is filled with marvels of invention for the three instruments.

—Program notes by Steven Ledbetter

The Copley String Trio

The Copley String Trio is composed of Boston Symphony Orchestra musicians Sheila Fiekowsky, violinist, Robert Barnes, violist, and Ronald Feldman, cellist. Having performed together for many years, Ms. Fiekowsky, Mr. Barnes, and Mr. Feldman decided to form the Copley String Trio to bring attention to the rich but rarely heard music of the string trio repertoire. The Trio also hopes to work with contemporary composers to encourage new works for this unique ensemble. The Trio's concert dates this year include an appearance on WGBH-FM's *Morning Pro Musica*, a performance at the Harvard Club in Boston on 16 March, and a performance at St. Michael's Church in Marblehead on 13 April.

Born in Detroit, **Sheila Fiekowsky** began violin lessons when she was nine; at sixteen she appeared as soloist with the Detroit Symphony Orchestra and was a winner of the Biennial Award given by the National Federation of Music Clubs. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University. Her teachers have included Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and former BSO concertmaster Joseph Silverstein. Ms. Fiekowsky joined the Boston Symphony Orchestra in 1975. In addition to her concerts with the Copley String Trio, her chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, where she was a member of the Andreas Quartet, and the Aspen Festival. As a member of the Cambridge Quartet in 1981, she was invited to teach and perform at a music festival in Fairbanks, Alaska. Ms. Fiekowsky has been heard in both chamber music and solo performances throughout the Boston area, including the Gardner Museum, the Harvard Musical Association, Northeastern University, and the Berkshire Museum.

Born in Lexington, Kentucky, raised in Detroit, and a graduate of Wayne State University, **Robert Barnes** joined the Detroit Symphony as a violinist but switched to viola for his last year with that orchestra. He joined the viola section of the Boston Symphony Orchestra a year later, in 1967. Mr. Barnes has performed in chamber music series at the High Point Galleries and at Citizen's Hall near Tanglewood, he has been a guest artist on WGBH radio in Boston and on WQXR in New York, and he has been a member of the contemporary chamber ensemble Collage and the Francesco String Quartet, as well as the Copley String Trio.

Born in Brooklyn, New York, and a graduate of Boston University, cellist **Ronald Feldman** joined the Boston Symphony Orchestra in 1957. His teachers have included Claus Adam, Harvey Shapiro, and Leslie Parnas. Mr. Feldman has taught at Brown University and Brandeis University; he is currently on the faculty of the New England Conservatory of Music. Active in many ensembles and an enthusiastic promoter and performer of new music, he was a member of the contemporary chamber group Collage and is now a member of the Greylock Trio for flute, cello, and harp, as well as a member of the Copley String Trio. Mr. Feldman is music director and conductor of the Mystic Valley Orchestra.

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Pierre Boulez and the Ensemble Intercontemporain at Symphony Hall

In addition to their two subscription concerts while the BSO is touring Japan, Pierre Boulez and his internationally acclaimed Ensemble Intercontemporain will present the Boston premiere of Boulez's *Répons* in two non-subscription concerts, Monday and Tuesday, 24 and 25 February at 8 p.m. *Répons* was composed for three distinct elements: an instrumental group of 24 musicians, a group of six solo instruments, and a 4X digital signal processor. Since the first performance in 1981, the work has been revised and refined under the auspices of IRCAM (the Institute de Recherche et Coordination Acoustique/ Musique). Because of the spatial demands of *Répons*, more than half of Symphony Hall's seats will be removed to accommodate platforms, speakers, and the solo instruments, thus reducing the seating capacity to only 1300 for each performance. Tickets, priced at $5 and $10, will go on sale at the Symphony Hall box office on Monday, 27 January.

BSO Tickets Through CHARGIT

Tickets for Boston Symphony Orchestra concerts are now available through CHARGIT by calling 542-3600. CHARGIT offers 24-hour service and accepts Visa, Mastercard, and American Express. Tickets go on sale 28 days before each concert.

Symphony Hall Tours

Tours of Symphony Hall are available Mondays through Thursdays at 9 a.m. and 4:30 p.m., Saturdays at 1 p.m., and occasionally at other hours. Organized by the Boston Symphony Association of Volunteers, these tours are conducted by trained volunteer guides and cover the history of the Boston Symphony Orchestra and of Symphony Hall, including its architecture and acoustics. A $25 per group donation to the BSO is requested. For the weekday-afternoon and Saturday tours, there is a $50 security charge. Groups must consist of at least ten persons and cannot exceed twenty-five per guide. For appointments, which must be made at least ten days in advance, or additional information, please contact the Volunteer Office, Symphony Hall, Boston, MA 02115, (617) 266-1492, ext. 178.

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Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the coming months will take place at 6 p.m. on 28 January, and 13, 15, 18, 20, and 22 March. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

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The Boston Symphony Orchestra has created a Remembrance Fund through which you may recognize special occasions (such as birthdays, anniversaries, and weddings) or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, and have a remembrance card sent in your name, please include with your contribution the individual's name and address and the occasion you wish remembered. Contributions of $10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

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BSO Members in Concert

BSO Music Director Seiji Ozawa is guest conductor for Beethoven's *Egmont* Overture with the Newton Symphony Orchestra on Sunday, 19 January at 8 p.m. at Aquinas Junior College, Walnut Park, Newton. NSO Music Director Ronald Knudsen completes the program with Ravel's *Le Tombeau de Couperin* and the Brahms Symphony No. 2. Single tickets are $8. For further information or reservations, call 965-2555.

The Melisande Trio—Susan Miron, harp, Fenwick Smith, flute, and Burton Fine, viola—are joined by BSO violinist Gerald Elias and principal clarinetist Harold Wright for Ravel's Introduction and Allegro for harp, flute, clarinet, and string quartet, Ravel's *Mother Goose* arranged for trio, and quintets by Schmidt and Ropartz at the Gardener Museum on Sunday, 26 January at 3 p.m. Admission is free.

With BSO violinist Joel Smirnoff and cellist Sato Knudsen, the Melisande Trio performs music of Beethoven, Schmidt, and Ropartz at the First Parish Church in Duxbury, Route 3A at Depot Street, on Sunday, 26 January at 7 p.m. Admission is $8 ($5 for students and seniors). For further information, call 1-934-2378.

The Boston Artists Ensemble, founded in 1980 by its director, BSO cellist Jonathan Miller, begins its 1986 concert season with Mozart's A minor Flute Quartet, K.298, the Fauré Piano Quartet in G minor, Op. 45, and the Brahms C minor Piano Quartet, Op. 60, on Sunday, 26 January at 7 p.m. at Ellsworth Hall at Pine Manor College in Brookline. This is the first concert of a five-concert subscription season; tickets are $7 per concert or $30 for the series. For further information, please call 266-2322.

The contemporary music ensemble *Collage*, founded by BSO percussionist Frank Epstein, performs music of William Doppmann, Ellen Zwilich, Will Ogden, and Gunther Schuller on Monday, 27 January at 8 p.m. at Edward Pickman Hall at the Longy School of Music in Cambridge. The guest artists are Gunther Schuller, conductor, and Lucy Shelton, soprano. For complete program and ticket information, call 437-0231.

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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.
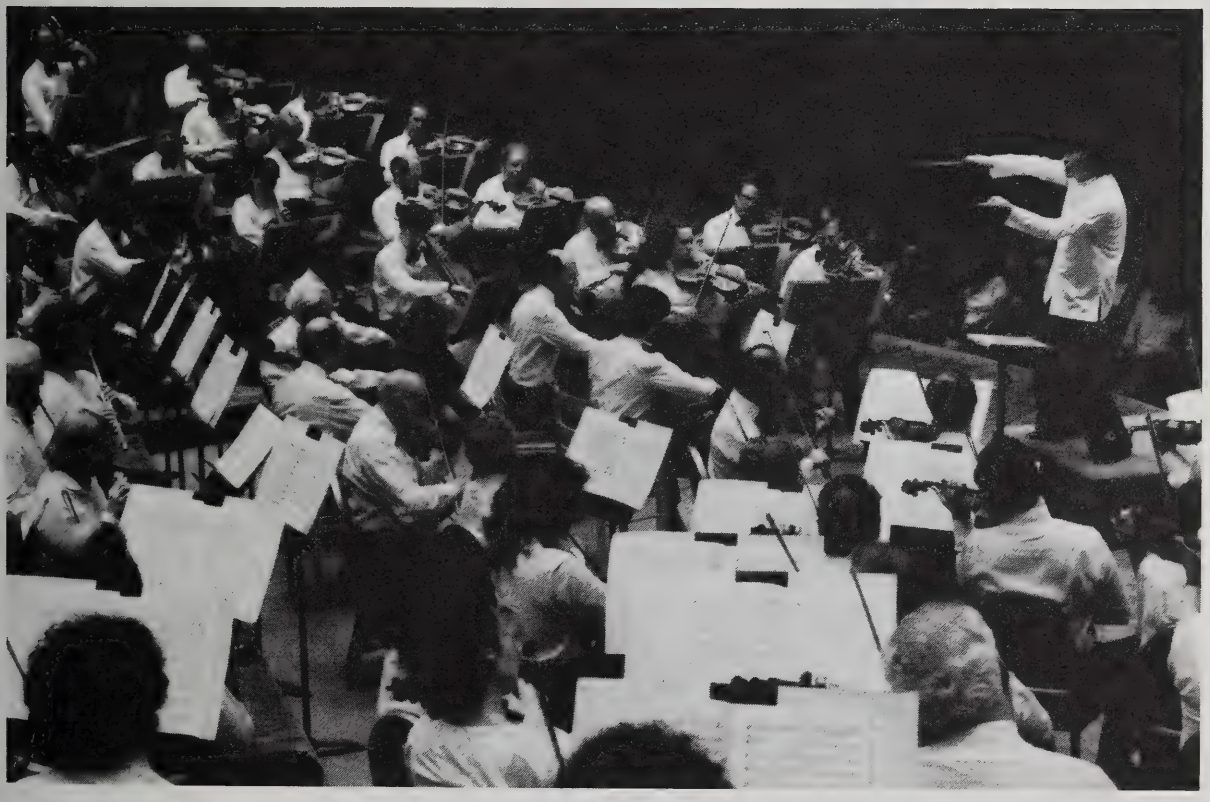
As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.





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Enid and Bruce A. Beal chair
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Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
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Raymond Sird
Ikuko Mizuno
Amnon Levy

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Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
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*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

* *Participating in a system of rotated seating within each string section.*
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Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
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Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
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Luis Leguia
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Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

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Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

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Ralph Gomberg
Mildred B. Remis chair
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Phyllis Knight Beranek chair

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Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

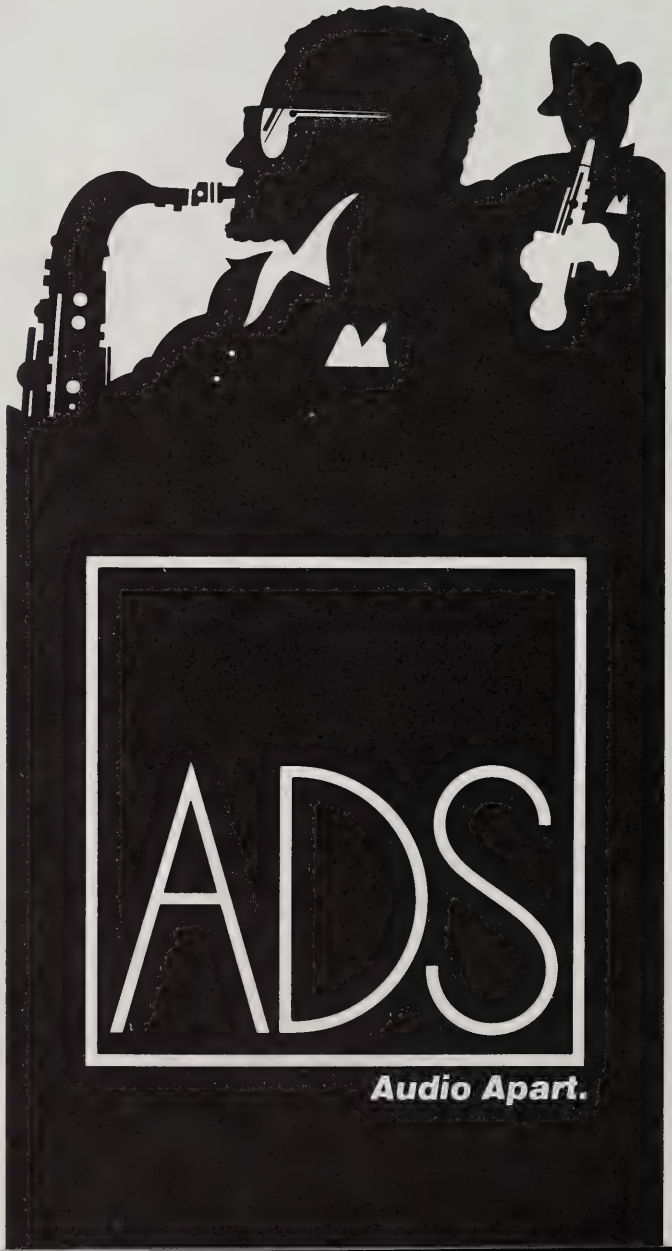
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Mèanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

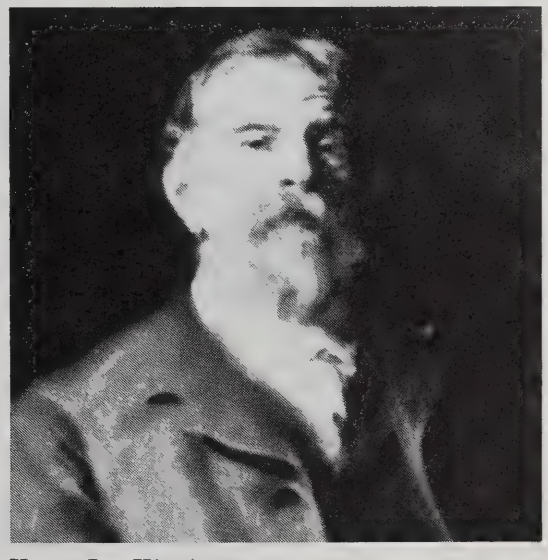
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson

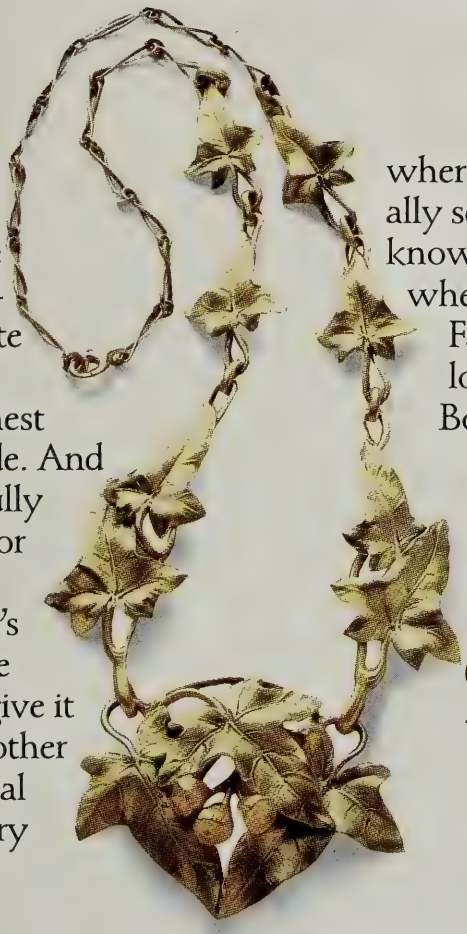
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David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
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Natalie Hinderas
Interlochen Arts Academy and National Music Camp
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Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
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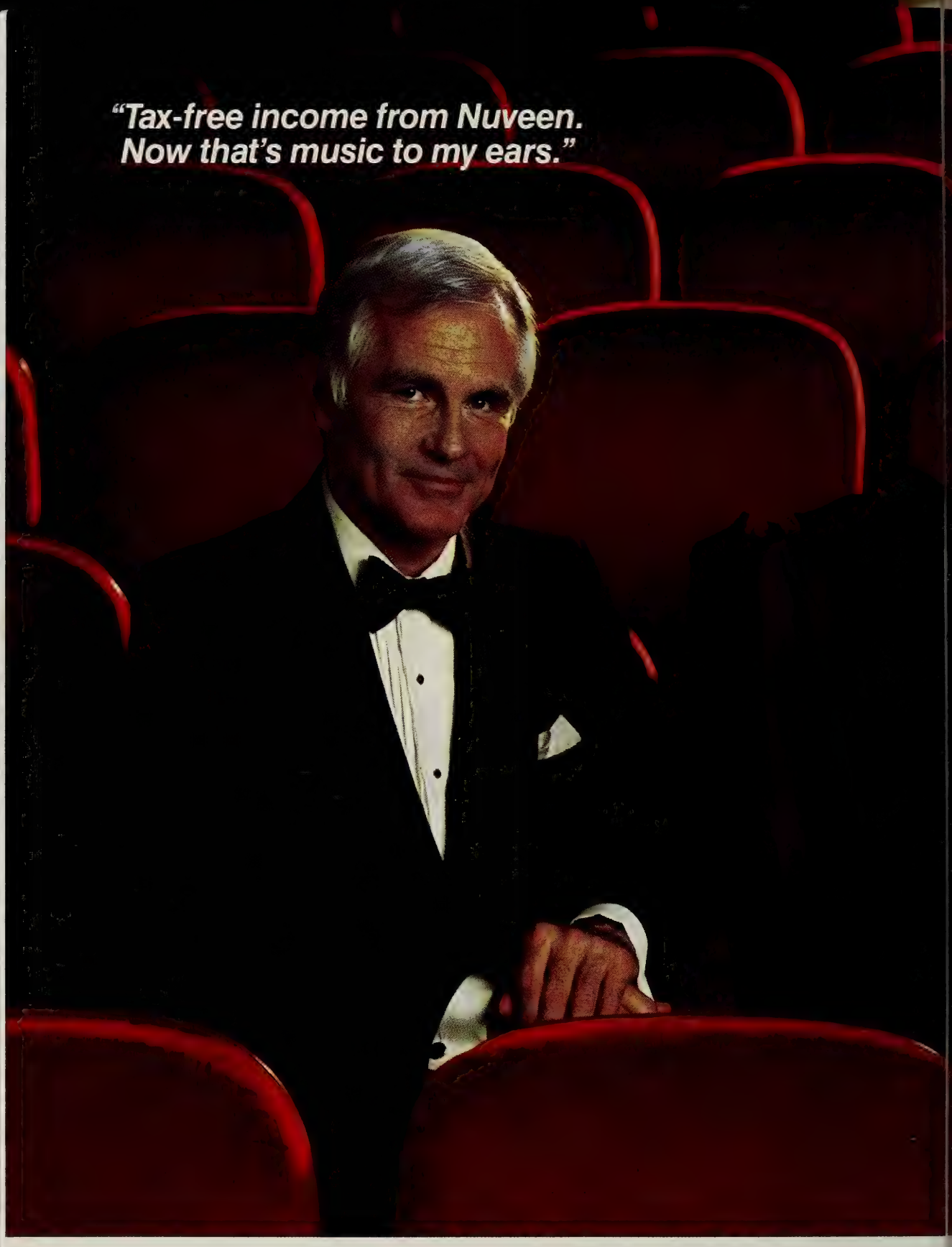
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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KURT MASUR conducting

FRANCK — Symphony in D minor
- Lento—Allegro non troppo
- Allegretto
- Allegro non troppo

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César Franck
Symphony in D minor



César Franck was born in Liège, Belgium, on 10 December 1822 and died in Paris on 8 November 1890. He composed his only symphony in the years 1887 and 1888, completing it on 22 August in the latter year. The score is dedicated to Henri Duparc. The work was premiered by the Société des Concerts du Conservatoire under the direction of Jules Garcin on 17 February 1889. The Boston Symphony Orchestra gave the American premiere on 14 and 15 April 1899 under the direction of Wilhelm Gericke, who also included the work on his farewell concert with the BSO in April 1906. Other conductors who have led performances here include Max Fiedler, Karl Muck, Otto Urack, Pierre Monteux, Henri Rabaud, Serge Koussevitzky, Richard Burgin, E. Fernández Arbós, Paul Paray, Désiré Defauw, André Kostelanetz, Charles Munch, Ernest Ansermet, Seiji Ozawa, and Rafael Kubelik, who led the most recent Symphony Hall performances in January 1967. Joseph Silverstein conducted the most recent performance, at Tanglewood, in 1978. This summary hints at the dramatic change in the symphony's fortunes over the years: fifty performances in the first twenty years after the BSO premiere (to 1919), seventy-one in the next twenty years (to 1939), then fifty-four in the next twenty (to 1959). That rate seemed to be continuing in the following decade (twenty-six performances to 1967), but suddenly the symphony seems to have fallen out of favor: only one BSO performance in the last twenty years! The score calls for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones and tuba, timpani, harp, and strings.

This week's Boston Symphony program could easily be described, by those enamored of the jargon peculiar to what Virgil Thomson once called "the music appreciation racket," with some such title as "Adventures in Thematic Transformation." Each of the three works on the program is a notable example of that device that was so characteristic of the Romantic era. So it is worth a momentary digression, before discussing any of them, to trace briefly the line of descent of this fundamental technique. Of course, the idea of "transforming" a theme into a new guise was hardly original in 1800. It had been an important aspect of the principle of variation for centuries. Two hundred years earlier, for example, composers often wrote a pair of dances in which a tune would be heard first in a fairly slow, stately dance in duple meter, then transformed into a faster dance in triple meter.

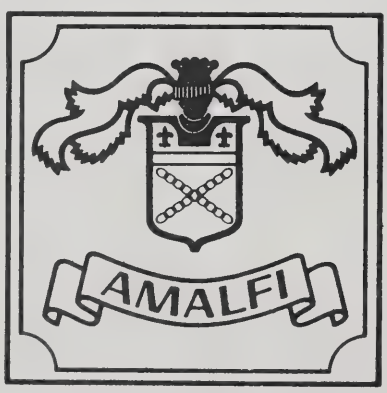
By the beginning of the nineteenth century composers became less concerned with a kind of formal variation process and more interested in what we might call a psychological transformation of themes. This they achieved by changing any and all aspects of the original—rhythm, dynamics, melodic detail, or orchestration—to produce transformed themes with a new character and a personality all their own. The finale of Beethoven's Ninth Symphony (a work well-known to Liszt, who transcribed it for solo piano) contains a familiar example when the hymnlike "Ode to Joy" theme in 4/4 time is metamorphosed into a lively 6/8 march. Another example, one that exercised a strong influence on Liszt, was Schubert's *Wanderer* Fantasy, a score in which four separate movements are unified, in part, by the presence of a recurring thematic idea, transformed in each case to fit the character and meter of the movement. Liszt himself arranged this virtuosic work for

piano solo into a kind of concerto, for piano and orchestra. He would hardly have composed either his First Piano Concerto or his Sonata in B minor as they stand without Schubert's model. The same techniques are fundamental to *Les Préludes* and the Second Concerto, too, though the formal shape of the whole is less centrally involved.

Passing for the moment beyond Liszt's influential works of the 1850s, we find that the whole *Leitmotiv* structure of Wagner's mature music dramas is predicated on the transformation of (usually) simple motives and short themes in a web of orchestral counterpoint reflecting the changing elements of the drama—psychological transformations of remarkable power. Wagner's large-scale works, in which he slowed down the whole process of musical harmonic development to fill out his enormous time spans, proved influential as well. It was a procedure quite different from the sonata forms of the Classical era (the basic models for most earlier symphonies); these sometimes moved in broad and spacious steps, but at other times they would proceed with breathtaking quickness and brevity. The balance between these differently paced sections was, in fact, an essential part of the style.

César Franck's symphony, though, comes late in the nineteenth century, from a composer who has learned a great deal about thematic transformation from Liszt and Wagner and almost everything about the pacing of a large-scale work from Wagner. Thus, even though it is called "symphony," and even though it consists of discrete movements like older, classical works of that name, it is really a tone poem on the grand scale, similar in character to the symphonic poems of Liszt and the music dramas of Wagner, while still making obeisance to the classical tradition.

Franck spent most of his long life as a distinguished teacher of a group of unusually devoted (indeed, almost idolatrous) pupils and as one of the leading organists of France, the years-long incumbent at the organ bench of Ste. Clotilde. He was also constantly involved in composition, though the works by which we remember him came, almost without exception, from the last ten or twelve years of his life. These include the Piano Quintet in F minor (1878-79), the symphonic poems *Le Chasseur maudit* (1882) and *Les Djinns* (1884), the *Variations symphoniques* for piano and orchestra (1885), the Violin Sonata (1886), the Prelude, Aria, and Finale for piano (1886-87), the D minor Symphony (1886-88), the string quartet (1889), and the three chorales for organ (1890). Of the rest of his music, little is performed much these days—especially not the grandiose Biblical



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oratorios in which he put so much stock and which played a large part in earning him the nickname of *pater seraphicus*: *Ruth* (1843-46, revised 1871), *Rédemption* (1874 in its final version), *Les Béatitudes* (1869-79), and *Rébecca* (1880-81).

Franck had a quiet, undemanding, and cautious personality, so it comes as a surprise that so much of his music should have met with disturbance in the hall at the first performances. Part of the reason may have been that he simply did not insist enough on the adequacy of the performers and of rehearsal time, so that many works were actually mangled hopelessly at their premieres. And there were then—as always—opposing factions in French musical culture, of which Saint-Saëns and Gounod were on one side, while Franck and his pupils were on the other. None of the leading conductors of the day was interested in arranging for the premiere; Lamoureux in particular, who had led a poorly received performance of *Les Eolides* in 1882, flatly refused the work, so Franck had to resort to the concert society of the Conservatoire and the conductor Jules Garcin, and even Garcin had to fight to get it approved by his orchestra committee. Franck and all his students assembled at the dress rehearsal at the Conservatoire, and the composer delighted in pointing out "good bits" to his friends as they went by.

Franck was so delighted to hear the piece that he remained blissfully unaware of the cold audience response. His pupil d'Indy quoted the reaction of "a professor at the Conservatoire":

> *That*, a symphony? But, my dear sir, who ever heard of writing for the cor anglais [English horn] in a symphony? Just mention a single symphony by Haydn* or Beethoven introducing the cor anglais? There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!

To most members of the audience, Franck was and remained largely unknown, despite the fact that he was hardly a young newcomer; he had passed his sixty-sixth birthday. But not until after his death twenty-two months later did his larger works seriously begin to make some headway in Parisian concert life. When the Boston Symphony Orchestra played the American premiere a decade later, the reviewer in the *Herald* commented:

> It is so strange in every way that no adequate idea of it can be obtained in a single hearing. The only thing that is carried away is a strong impression of the dignity and earnestness of the music and a deep poetic feeling that pervades it, and of a certain weird fascination that it exerts on the listener.
>
> That it has beauties of a high order is undeniable, but they are invariably tuned to melancholy. One yearns at least for something that suggests a joyousness of spirit, for something that uplifts if only for a moment to vary the sense of depression that fills the listener.

And the critic for the Boston *Traveller* put it more bluntly: "It is doubtful if any number of hearings would make it a lovable composition." Well, perhaps not lovable, but certainly well-respected and even loved. Tovey, for example, puts the symphony high in his pantheon; even though he emphasizes that Franck's pacing is that of Wagner, he also notes the power that comes from his understanding of the architecture of Beethoven.

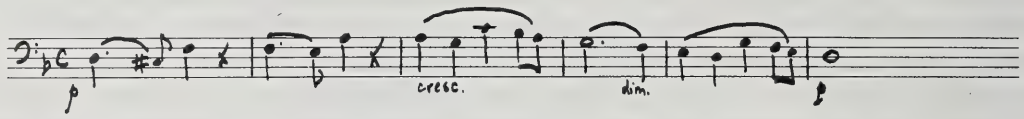
The most immediate difference between Franck's symphony and that of most German composers is in its three-movement layout (this is a pattern that many later French composers were to adopt). The first movement, though, is in the expected sonata form. The last is a true finale; it summarizes and reinterprets themes from the earlier movements and provides a gratifying D major conclusion after the harmonic shadows of the D minor first movement. The middle movement successfully combines elements of the slow movement and the scherzo of a traditional symphony.

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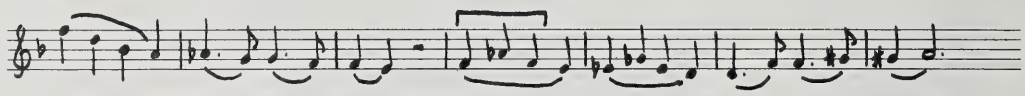
*Actually, Haydn's Symphony No. 22 (*The Philosopher*), which would not have been known to the speaker, calls for *two* English horns!

Franck's musical language is derived from the techniques that he employed, almost by reflex, from his years in the organ loft. A brilliant organist like Franck would be a talented improviser, able to modulate widely and quickly from one key to another as the requirements of the music in a church service might demand. This flexibility and range of harmonic activity is sometimes apparent in the symphony, and even more so is the composer's interest in stating a small thematic figure, often of little intrinsic interest, often circling around a note obsessively, and developing it in contrapuntal elaboration.

The opening of Franck's symphony has been criticized by some who recognize a similarity between his first thematic figure



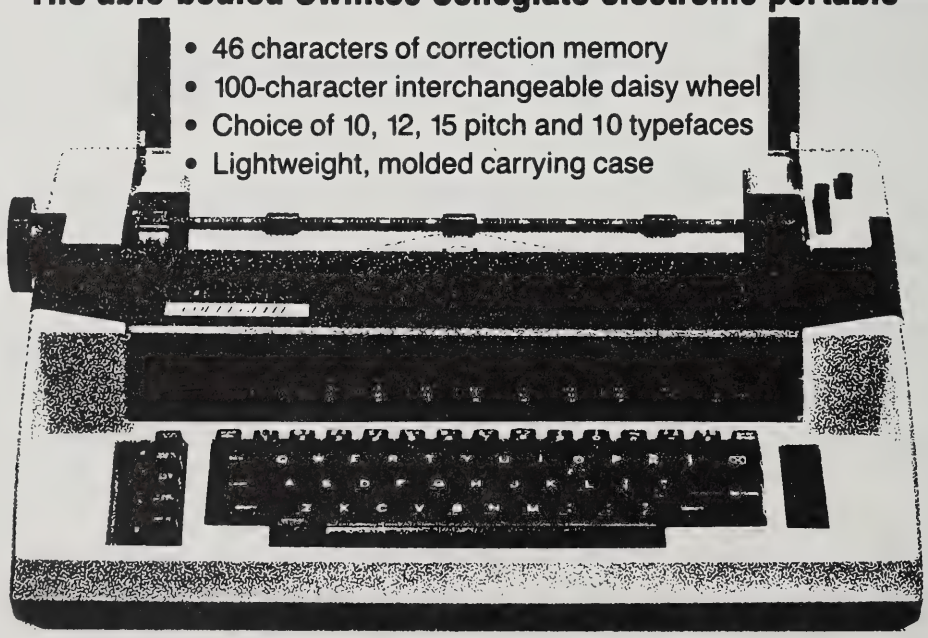
and the themes of famous earlier works, such as Liszt's *Les Préludes*, Wagner's *Die Walküre*, or even Beethoven's last string quartet. But the "originality" of a three-note motive is not the issue; what the composer does with that motive is. The slow introduction begins with the theme quoted above and quickly moves on to this melody in the violins.



The bracketed figure already foreshadows the main theme of the last movement. The

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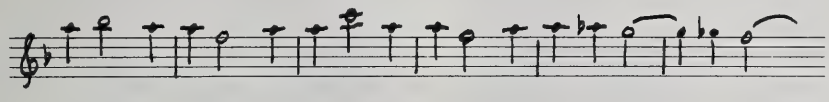


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Allegro non troppo begins with the same two measures as the introduction, but at a faster tempo, then continuing with new gestures, including a dramatic, sharply dotted downward scale passage. All of this (slow introduction and fast section) repeats in the key of F minor, moving then to a tranquil F major for the songful secondary theme in the strings. This grows to the climactic appearance of a new idea, which circles around the pitch A with a syncopated rhythm; it will play an important role ahead:



Franck's development of these ideas—mostly in contrapuntal elaboration—is masterly, with a majestic statement of the second example above (played in the Allegro tempo, but written in longer notes, so that it still suggests the breadth of the introduction). The theme descends to the bass, and gradually the opening three-note motive begins its intimations of a return. Franck strengthens the effect of the opening theme at the recapitulation by presenting it canonically—the trumpets forcefully echoing the lower strings and trombones a half-measure later.

The second movement, after sixteen bars of accompaniment, begins in B-flat minor with a famous solo for the English horn; the full statement of this melody is followed by a Trio in the major key featuring a serene melody in the first violin over flowing sixteenths. After a modulation to G minor, the strings begin a "new" figure in triplets, but this in fact is nothing more than a variation on the opening melody without the tune itself. As it dies away the clarinets introduce a second Trio, with a flowing melody in dotted rhythms. This ends with a pleasant surprise: the English horn and bass clarinet reiterate the opening melody in G minor in counterpoint to the "new" triplet figure heard earlier. Finally Franck stirs all his diverse thematic ideas together in a short coda that ranges through several very distant keys before landing finally at home.

The opening bars of the finale provide a link between the B-flat of the middle movement and the newly established D major in which the symphony will conclude. The cellos and bassoons sing a melody with a pleasing touch of syncopation; its opening three notes are the major-mode reflection of the little figure heard in the minor at the outset of the symphony (indicated in the second example above). A second, chorale-like theme in the brass instruments appears in the bright key of B major. Franck soon moves into the development, but here he has surprises in store: he starts to bring back themes from the earlier movements—not, as Beethoven did in his Ninth Symphony, to reject them, but rather to make them part of his joyous peroration. We hear first the main theme of the second movement (again presented on the English horn), followed by a new statement of the syncopated theme from the last movement, now heard in canonic imitation between lower string and clarinets. The recapitulation proceeds from the main theme of the last movement to a forceful restatement of the English horn melody, now presented brilliantly in the full orchestra. The coda is a masterful summation of the major themes from the first movement culminating in a glorious last statement of the finale's theme in the most brilliant orchestral garb of a sunny D major.

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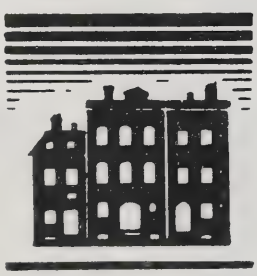
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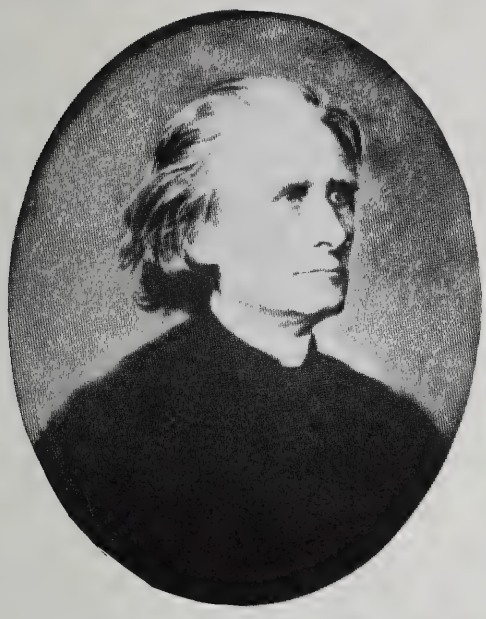


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Franz Liszt
Piano Concerto No. 2 in A
Les Préludes, Symphonic poem, after Lamartine



Franz (in Hungarian Ferenc) Liszt was born in Raiding, near Sopron, Hungary, on 22 October 1811 and died in Bayreuth, Germany, on 31 July 1886. He drafted both of his piano concertos at roughly the same time in 1839, then put them aside and reworked them in 1849. The Second Concerto was apparently finished by October 1849, but Liszt continued to make small changes thereafter. The first performance took place at the Weimar Court Theater on 7 January 1857, with Liszt conducting and his pupil Hans von Bronsart as the piano soloist. Theodore Thomas led the first American performance at the Boston Music Hall on 5 October 1870 with Anna Mehlig as soloist. Georg Henschel conducted the first Boston Symphony performances with pianist Carl Baermann in February 1884, and it has since been performed at BSO concerts by Rafael Joseffy, Arthur Friedheim, Richard Burmeister, and Ferruccio Busoni (Arthur Nikisch conducting); Joseffy with Emil Paur conducting; Baermann, Leopold Godowsky, Joseffy, and Waldemar Lütschg (Wilhelm Gericke conducting); Rudolf Ganz, Heinrich Gebhard, and Ernest Schelling (Karl Muck conducting); Ossip Gabrilowitsch, Yolanda Merö, Ganz, and Gebhard (Max Fiedler conducting); Erwin Nyiregyhazi, Marjorie Church, and Mitja Nikisch (Pierre Monteux conducting); Nadia Reisenberg and Merö with Serge Koussevitzky, Byron Janis with Charles Munch, Van Cliburn with Erich Leinsdorf, and André Watts with Seiji Ozawa. The most recent Symphony Hall performances were in February and March 1980 with Russell Sherman as soloist and Sergiu Comissiona conducting. Erich Leinsdorf led the most recent Tanglewood performance, in July 1982, with pianist Emanuel Ax. In addition to the solo pianist, the score calls for three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.

For all his spectacular self-assurance at the piano, Liszt was astonishingly insecure as a composer. He would rework old compositions repeatedly (as we shall see also with *Les Préludes*), fussing with this detail or that, never quite sure if he had yet got it right. And, worse, he often took advice from random acquaintances, offered gratuitously, and then reworked pieces again. Almost every one of his major compositions went through stages of creation, and a number of works actually exist in two different "finished" forms. But few, if any, of his works have so long a gap between conception and performance as his Second Piano Concerto.

It was during the early phase of his career, when he was known primarily as a touring piano virtuoso of extraordinary attainments, that Liszt sketched both of his piano concertos—almost simultaneously—in 1839. At that point they were surely conceived as showpieces for his own talents, and if he had actually finished and performed them then, they would no doubt have been much different in character than they finally turned out. As it was, the pressure of touring caused him to put both works aside for a decade until he had settled in Weimar and given up the vagabond life of the international concert star to devote himself to composition and conducting. Although he had written a great deal of music already (mostly brilliant

display pieces for piano solo), he worked hard to improve his skills, especially in orchestration.

Liszt was surely not lacking totally in experience at orchestration, since he had already finished a score for the 1839 version of the concerto. But by 1849 he had to some extent put himself in the hands of Joachim Raff, who worked with him on his orchestration and even scored a few of the symphonic poems in preliminary versions that were later modified by Liszt himself.* It is hard to tell exactly how much influence Raff had on these scores, partly because most of the manuscripts are in the Liszt Museum in Weimar, East Germany, and only recently have scholars begun to undertake systematic study there. The sources for both the piano concertos are exceedingly complicated—it could well take a book-length study to disentangle the manuscripts, with their different versions and handwritings, and determine who was responsible for writing what (and even then we can never know the amount of oral instruction that Liszt gave to his amanuenses). No doubt this year—the centennial of the composer's death—will see some substantial progress in this regard, but given the magnitude of the problem, we are not likely to see all questions resolved in the immediate future.

Even if we don't know exactly the extent of Raff's contribution to the scoring, there is no question that Liszt had essentially finished the A major concerto before Raff came on the scene. His letter to the younger man, accepting Raff's offer of assistance in orchestration, mentions in passing that the scores of his two concertos have been fully written out. At most Raff might have suggested some changes as cosmetic improvements after the fact, though the orchestration of the Second Concerto is so much of a piece, so poetic throughout, that it is hard to see where any changes could have been made.

---

*Raff was an extremely fluent and prolific composer eleven years Liszt's junior; in 1875—the year before Brahms's First Symphony—he was widely regarded as the greatest living German symphonist. His compositions, running to some 200-plus opus numbers, are largely forgotten today, although his Third Symphony, entitled *In the Forest*, and Fifth Symphony, *Lenore*, have been recorded, along with a virtuosic but unbelievably bland piano concerto.

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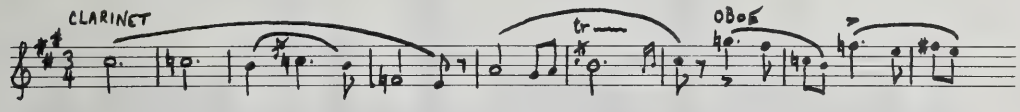
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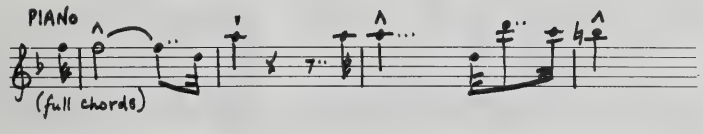
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Even though Liszt claimed that the work was "finished" in 1849, he clearly was in no rush to present it to the public. Perhaps he still entertained lingering doubts about the piece's effectiveness. In any case, there seem to have been some slight adjustments to the score during the ensuing years. Liszt wrote to Hans von Bülow on 12 May 1853, "I have just finished reworking my two concertos and the *Totentanz* in order to have them copied definitively." The "definitive" copy was made by Raff (but there is no indication that this was anything more than a fair copy of an older and messier manuscript), and even then Liszt added a few more touches himself. Raff made yet another copy about the time of the first performance, which took place in Weimar with the work's dedicatee, Hans von Bronsart, as the soloist. By now Liszt himself had given up appearing as a virtuoso, and most of his performances at the keyboard were private affairs. He preferred to appear as a conductor and composer.

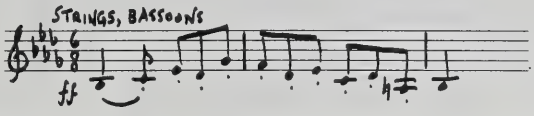
Like so much of Liszt's work, the Second Concerto is *sui generis*. Though it is by no means lacking in opportunities for virtuoso display, it gives the impression of being quieter, more introspective than the First Concerto, partly because of the ravishingly beautiful opening for woodwinds, in which the sweet song of the clarinet turns out to generate many of the musical ideas that follow.



Among the diverse musical ideas to come, we shall hear a good bit of a march theme in a sharply marked rhythm:



and also of a galloping figure first heard in an orchestral tutti.



These last two ideas generally return together, with the galloping figure serving as a bass to the march.

The fusion of the usual three movements of a concerto into a single long movement that could be construed as a kind of sonata form: this is Liszt's response to the nineteenth-century composer's search for increasing organic relationships throughout a single composition, as demonstrated in his transformations of the thematic ideas—and not only the three themes quoted above, but all of the others in the piece as well. His inventive reworking of the motivic material produces melodies of strikingly diverse psychological tone. The range of moods is breathtaking, extending even to the one moment in the piece that might be considered banal, when the march-like "recapitulation" in the home key of A major converts the atmospheric opening theme into a brass-band display. But except for that one passage (which not everyone considers a lapse), Liszt's refinement of expressive harmony and poetic orchestration put the Second Concerto high on the honor role of his finest compositions.

Considering how unsure of himself he was, the orchestration throughout is masterly. His sense of appropriateness never fails. No musical idea could seem less suited to the piano than the languishing, dreamy, sustained opening theme; Liszt

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obviously recognized this fact, because he never once gives that material to the piano in its original form. Instead the soloist weaves gentle arabesques around sustained chords in the woodwinds alternating with strings (shortly after the opening) or else converts it into something altogether more assertive.

Though there are brilliant passages galore throughout this concerto, Liszt is admirably restrained in his virtuoso display. Almost without exception the sparkling, cadenza-like passages are built on still new developments of the basic thematic material—especially on the characteristic little turns in the oboist's echo of the opening theme quoted above. Thus, rather than intruding, as virtuosic elements so often do in romantic piano compositions, they contribute further to the unity of this remarkable score.

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The work eventually published in 1856 as the symphonic poem Les Préludes *was created in 1844 as a prelude to a choral piece entitled* Les Quatre Eléments *("The Four Elements") and went through several stages, described below, before achieving its final state, which was first performed in Weimar on 23 February 1854 under the composer's direction. The first American performance took place in New York in May 1858 with an unnamed orchestra under the direction of Carl Bergmann (a duo-piano performance had preceded it by a year). But the general familiarity of the work in the United States is due to the pioneering work of Theodore Thomas, who led his orchestra in first local performances in city after city, including St. Louis, Cincinnati, Chicago, Indianapolis, Pittsburgh, Philadelphia, Baltimore, and Cleveland. For some reason Thomas never brought* Les Préludes *to Boston, so the first local performances were given by the Boston Symphony Orchestra in its inaugural season under the direction of Georg Henschel, on 9 and 10 December 1881. For many years it was a favorite work, especially on tour, being led by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, and Richard Burgin—more often out of town than in Symphony Hall. In recent years the score has suffered the fate of many works that were once overwhelmingly popular—it has disappeared entirely from the subscription concerts. The last subscription performance before this month was given under the direction of Richard Burgin in January 1939! Pierre Monteux conducted the work in Providence in 1952. The only BSO performance since then was at Tanglewood, under the direction of Kazuhiro Koizumi, in August 1979. The score calls for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, snare drum, cymbals, bass drum, harp, and strings.*

Les Préludes, one of the most popular of all Liszt's works, raises an issue that was hotly discussed in the nineteenth century: the nature of program music. For decades



A portrait of Liszt at fifty-two

almost every performance anywhere in the world of this, the third of Liszt's twelve "symphonic poems" (the very term was chosen to suggest a literary inspiration), has included in the printed program book a paragraph of text that Liszt published at the head of his score, a text adapted from the *Méditations poétiques* of Lamartine. The listener naturally assumes that it inspired the music and therefore attempts to "follow" the performance with its aid. Unfortunately—as so often in similar cases—the music came first—in an entirely different context—and the text was an afterthought, based on another literary source altogether from the one that had originally inspired the music. The story is complicated, but not untypical.*

In 1844, while in Marseilles, Liszt composed a piece for male chorus with piano to a text by the Provençal poet Joseph Autran, called *Les Aquilons* ("The Northern Gales"). This was performed in Marseilles the same August. The following year, while he was in Spain and Portugal, Liszt set three more texts of Autran for the same forces, *La Terre* ("The Earth"), *Les Flots* ("The Sea"), and *Les Astres* ("The Stars"). These three works were never performed, but Liszt assembled them together with the piece composed the preceding year (which he placed second) under the title *Les Quatre Elémens* ("The four elements"). At some undetermined time in the next four years, he sketched out an overture for the set of choral works, drawing its themes from the three choruses composed in 1845. Although it underwent further refinement and elaboration, this overture is, in essence, the work we know as *Les Préludes.*

*I am indebted, for much of the material in the discussion that follows, to Andrew Bonner, who is completing a dissertation on Liszt at Brandeis University and who has examined the many manuscript versions of *Les Quatre Elémens* and *Les Préludes* in Weimar. His study of the work's history is due to appear shortly in *Nineteenth-Century Music.*



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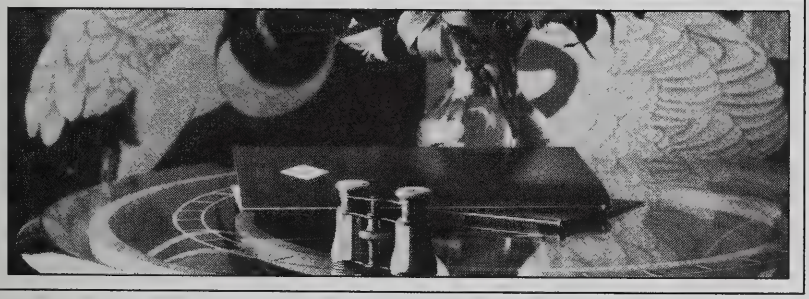
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In the late 1840s Liszt settled in Weimar and gave up the vagabond life of the international concert star to devote himself to composition and conducting. Although he had written a great deal of music already (mostly brilliant display pieces for piano solo), he now worked hard to improve his skills, especially in orchestration. To that end, he employed August Conradi and later Joachim Raff to work with him. He usually made a complete draft of a work with indications for some of the scoring. Then Conradi (in 1848-49) or Raff (in 1849-54) would prepare a full score, which Liszt himself revised. Often this process was repeated several times. Eventually Liszt felt confident enough of his abilities to dispense with such assistance, and the final versions of the symphonic poems and other large works (such as the piano concertos and the *Faust* Symphony) represent his own intentions.

In any case, Conradi scored the choruses of *Les Quatre Elémens* in 1848. The following year Raff orchestrated the overture and made performing parts. Liszt then put the work aside for three years. About 1853 or 1854 Liszt decided to use the "overture" as a separate work, one of his growing series of "symphonic poems." He revised the piece, bringing it almost to its present form—and he sought a text to serve as the "program" to the music. One of Liszt's notebooks reveals that by 1846 or 1847 he had already read Lamartine's *Méditations poétiques* and considered *Les Préludes* as the subject for a composition, but he did not, at that time, actually compose any music or connect the title to an existing work. It was probably the fact that Lamartine's text links both the pastoral and the military—elements figuring in the music of the overture—that led Liszt to connect that particular selection to this work. The poem mentions death and love, disillusionment and rural beauty, and finally a call to combat. But it is vain to search for these items ticked off one by one in Liszt's score: the poem is suggestive at best. It does not prescribe the way to "understand" this music.

"There's no passion in the human soul.
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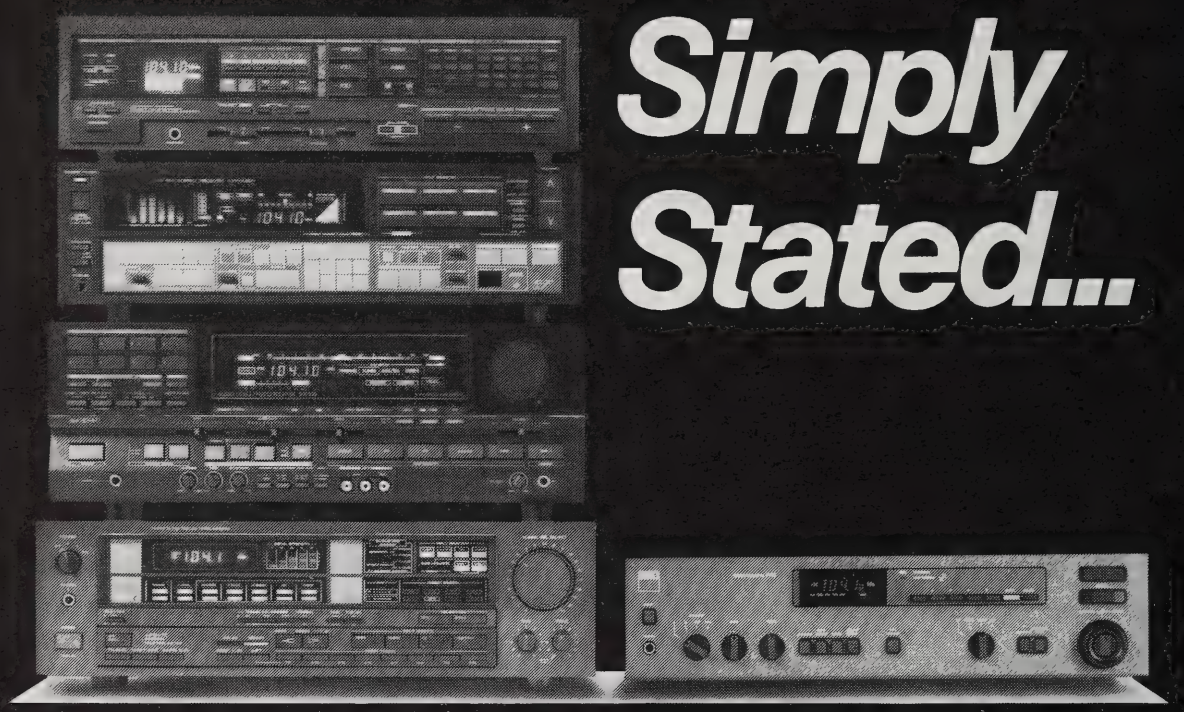
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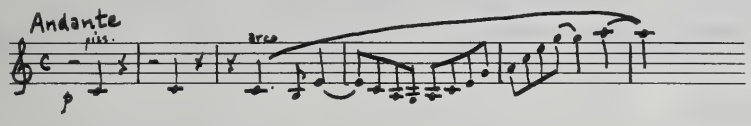
With that caveat in mind, we can now print the "program" that the composer saw fit to connect to his work:

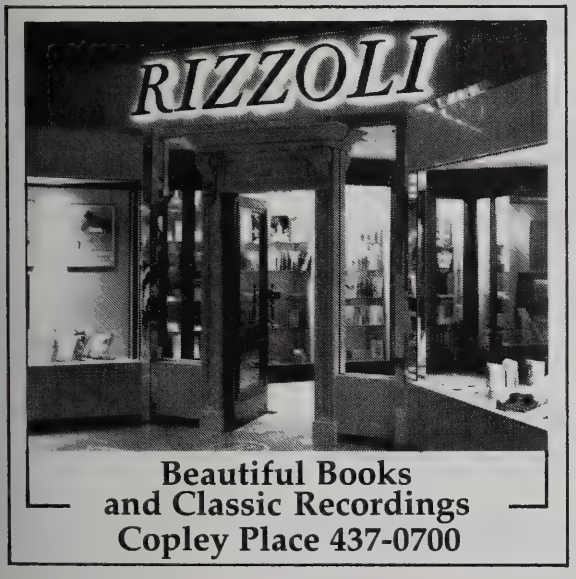
The Preludes
after Lamartine's *Méditations poétiques*

What else is life but a series of preludes to that unknown hymn, the first and solemn note of which is intoned by Death? Love is the dawn of all existence; but what fate is there whose first delights of happiness are not interrupted by some storm, whose fine illusions are not dissipated by some mortal blast, consuming its altar as though by a stroke of lightning? And what cruelly wounded soul, issuing from one of these tempests, does not endeavor to solace its memories in the calm serenity of rural life? Nevertheless, man does not resign himself for long to the enjoyment of that beneficent stillness which he first enjoyed in Nature's bosom, and when "the trumpet sounds the alarm" he takes up his post, no matter how dangerous may be the struggle which calls him to its ranks, that he may recover in combat the full consciousness of himself and his powers.

From the very beginning, *Les Préludes* established itself as the most popular of Liszt's symphonic poems, probably from its solid construction as much as from the specific expressive quality of its musical invention. Listeners of a certain age may have difficulty forgetting Flash Gordon or the Lone Ranger radio programs, both of which made use of material from this score as background music, but it is distinctly worth the effort to approach Liszt on his own terms. The English composer Humphrey Searle, who has written very perceptibly on Liszt, suggests that one reason why *Les Préludes* has achieved such popularity at the expense of the other eleven symphonic poems is that here, for once, Liszt avoided one of his besetting faults: the insertion of long passages of instrumental recitative, which can simply become slack unless motivated by the most pressing dramatic reasons (as in the finale of Beethoven's Ninth Symphony). Here the music progesses with a gratifyingly tight construction, and the derivations of the principal themes develop no small degree of excitement.

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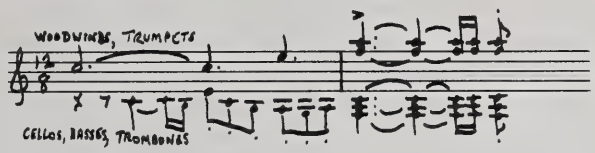
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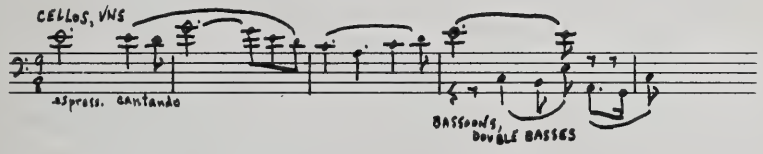
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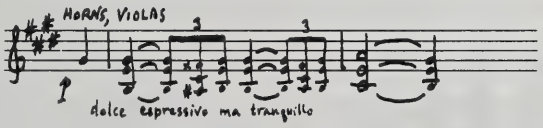
It builds gradually to a climax (with sustained wind chords over it) and appears at the first orchestral fortissimo as the bass (in trombones and cellos) to a heroic outcry in the trumpets and woodwinds:



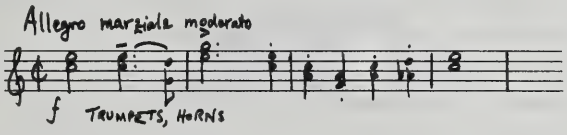
Almost immediately it reappears in a lyrical, romantic guise in the cellos (later the solo horn), with little echoes (in bassoons and double basses) at the end of each phrase likewise derived from the theme.



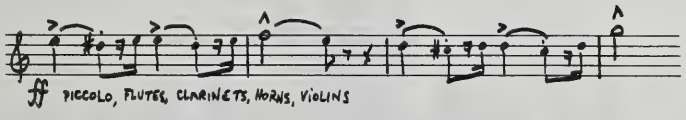
This eventually leads to the bright key of E major for a new theme in horns and violas. Liszt drew this from *La Terre*; it is, for obvious reasons, customarily identified as "Love":



This becomes harmonically unstable and dies away in the upper regions of the orchestra. After a pause, the strings reintroduce the opening theme, now the basis of a stormy section of chromatic tremolos with the brass instruments holding out heroically against the onslaught. As the storm dies away in A minor, the opening theme reappears in a bright lyric guise introducing a pastoral section of woodwinds disporting in 6/8 time and the key of A major. Before long the "love" theme reappears in the strings, to be developed in counterpoint to the pastoral music. After a time it returns to the home key of C major for a restatement of the "Love" theme in the tonic key. A transitional passage leads then to the "military" music that will conclude the work, a triumphant Allegro marziale in C major using martial transformations of both the opening theme on trumpets and horns:



and of the love theme in the full orchestra:



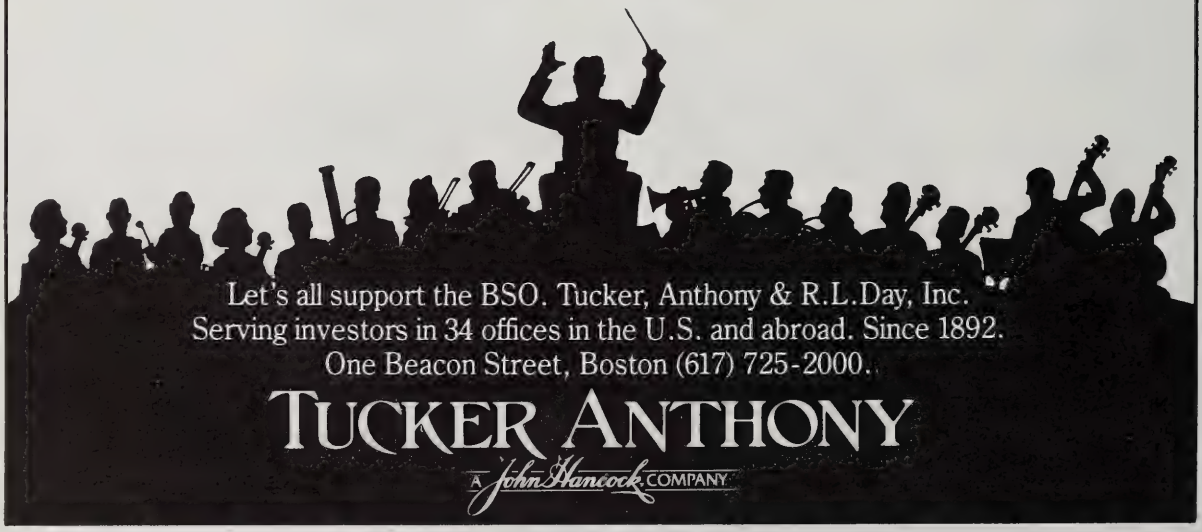
The first orchestral fortissimo in the piece returns with climactic effect for a heroic peroration.

—S.L.

More . . .

César Franck has had a number of worthy biographers over the years. The first and most enthusiastic was his pupil Vincent d'Indy, whose 1906 study *César Franck* (Dover paperback) verges on hagiography; one must be cautious about taking D'Indy's rather fanatic religiosity at face value when he is interpreting the works of his revered master. Later biographies are more down to earth, among them short studies available only in French by Charles van den Borren and by Norbert Dufourcq, and books by Léon Vallas and by Norman Demuth. The most recent works on Franck are by Laurence Davies, whose *César Franck and his Circle* provides a particularly rich study of the composer's milieu and the cadre of students who did so much to spread his fame. The same writer's *César Franck* is part of the Master Musicians series, and as such concentrates more single-mindedly on the life and works of Franck himself. Donald Francis Tovey's enthusiastic and insightful discussion of the Symphony is to be found in his *Essays in Musical Analysis* (Oxford, available in paperback). On record, Franck has attracted some committed proponents over the years, including Sir Thomas Beecham, whose energetic recording of the Symphony was until fairly recently available on Seraphim. The performance of

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the Boston Symphony Orchestra under Charles Munch, who performed the work forty times here, is still available on RCA and still worth hearing. Of the other currently available recordings, I'd recommend particularly Carlo Maria Giulini with the Philharmonia (Seraphim, coupled with Franck's *Psyché et Eros*) and Daniel Barenboim with the Orchestre de Paris (DG, coupled with Berlioz's *Roman Carnival* Overture and Saint-Saëns's *Danse macabre*).

Liszt still suffers from the lack of even the most basic reliable biography, one that can tread the minefield of "reminiscences" and "authorized biographies," most of them with some axe to grind. The basic scholarly study by Peter Raabe has never been translated into English. An excellent short biography by the American author and composer Everett Helm is available only in German in the paperback monograph series Ro-Ro-Ro published by Rowohlt. Ernest Newman's *The Man Liszt* (Taplinger) is fundamentally unsympathetic to Liszt, though written by a knowledgeable critic who is one of the foremost biographers of Wagner. Sacheverell Sitwell's large and elegantly written *Liszt* is conveniently available as a Dover paperback, but it is mostly based on second-hand sources. Eleanor Perényi's *Liszt* (Atlantic-Little, Brown) made something of a splash a few years ago; it is certainly entertaining in a gossipy way, but there are serious questions about its accuracy. Fortunately Alan Walker's multi-volume *Franz Liszt* holds real promise to be an accurate, balanced, and carefully researched biography. So far only the first volume, *Franz Liszt: The Virtuoso Years (1811-1847)*, has appeared (Knopf), and it only just reaches the period of the first versions of *Les Préludes* and the Second Concerto. We are better off, in some respects, with musical discussion. Alan Walker is the editor of a useful symposium, *Franz Liszt: The Man and His Music* (Taplinger), with some very informative articles, including one on the orchestral music by British composer Humphrey Searle and one on the works for piano and orchestra by Robert Collet. Searle is the author of the best book emphasizing Liszt's work, *The Music of Liszt* (Dover paperback), and of the Liszt article in The New Grove, which has just been published separately (along with the articles on Chopin and Schumann) in *The New Grove Early Romantic Masters 1* (Norton, available in paperback).

Recommended recordings of the Second Concerto (all coupled with the First) include Michel Béroff with Kurt Masur and the Leipzig Gewandhaus Orchestra (a three-disc Pantheon set including a number of other short piano-and-orchestra works as well), Alfred Brendel with Bernard Haitink and the London Philharmonic (Philips, also including the *Totentanz*), and Tamás Vásáry with Felix Prohaska and the Bamberg Symphony (DG). An important historical recording by Emil Sauer, a pupil of Liszt's, with Felix Weingartner conducting the orchestra of the Paris Conservatoire Concerts is also still available (Turnabout monaural). *Les Préludes* is, of course, part of the complete recording of the Liszt symphonic poems by Bernard Haitink and the London Philharmonic (Philips, a five record set); the recording is also available separately with *Orpheus* and *Tasso* (Philips Sequenza). Leonard Bernstein's reading with the New York Philharmonic is part of a record of Liszt "hits" including also the first and second Hungarian Rhapsodies (the second performed by Eugene Ormandy and the Philadelphia Orchestra) and the *Mephisto Waltz* (also performed by Ormandy) (CBS). The recording of János Ferencsik and the Hungarian State Orchestra is also available on a compact disc (Hungaroton, coupled with *Orpheus* and *Tasso*).

—S.L.

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Kurt Masur



Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur was born in Brieg, Silesia, in 1927. Mr. Masur's first musical training was at the piano. He attended the Music College of Leipzig from 1946 to 1948 to continue his piano studies, and it was there that he took his first conducting course. His first engagement was as orchestra coach at the Halle County Theater, followed by positions as Kapellmeister of the Erfurt and Leipzig opera theaters. In 1955 he became a conductor of the Dresden Philharmonic, at the time headed by his former conducting teacher Heinz Bongartz. Mr. Masur returned to opera from 1958 to 1970 as general director of music at the Mecklenberg State Theater of Schwerin, and from 1960 to 1964 he was senior director of music at the Komische Oper in Berlin, where he frequently collaborated with the noted stage director Walter Felsenstein. The Komische Oper's world tours were instrumental in building Kurt Masur's international reputation, which grew quickly with numerous appearances as a guest conductor in Europe. In 1967 Mr. Masur was appointed chief conductor of the Dresden Philharmonic, a position he held until 1972. In 1975 he became a professor at the Leipzig Academy of Music. His first appearance as a conductor in the United States was with the Cleveland Orchestra in 1974, the same year he first toured with the Leipzig Gewandhaus. He has since returned to this country with the Gewandhaus Orchestra several times, most recently during the 1984-85 season.

Mr. Masur has appeared with leading orchestras throughout Europe, has toured the Soviet Union and Japan, and has participated in numerous international music festivals. Of his nearly one hundred record albums, those with the Gewandhaus available on the Philips label include the Beethoven and Brahms violin concertos with Salvatore Accardo, the Brahms piano concertos with Misha Dichter, and the Four Last Songs of Richard Strauss with soprano Jessye Norman. In addition, the five Mendelssohn symphonies are available on Vanguard. Since his American debut, Mr. Masur's many appearances here have included the Boston Symphony, the San Francisco Symphony, the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, and the Philadelphia Orchestra, among others. His European engagements have included such prestigious ensembles as the Berlin, Vienna, Stockholm, and Royal Philharmonic orchestras, the Dresden Staatskapelle, the Orchestre de Paris, and the New Philharmonia. Since his first Boston Symphony appearances in February 1980, he has returned annually to Symphony Hall and Tanglewood, where he appeared most recently leading four programs this past summer.

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André Watts



Pianist André Watts achieved instant fame at age sixteen, when he played the Liszt E-flat piano concerto on nationwide television under Leonard Bernstein in January 1963; even before that, at age nine, he had made his debut with the Philadelphia Orchestra. He has continued to expand his career, coupling the talent of the young virtuoso with the seasoned maturity of a quarter-century's professional experience. Watts is in such demand that he has played as many as 150 concerts in a single season, his schedule including annual reengagements with the major orchestras of the United States, Europe, the Far East, and South America, as well as the prestigious recital series and such major music festivals as the Hollywood Bowl, Tanglewood, Ravinia, and Philadelphia's Robin Hood Dell/Mann Music Center. In 1973 he made a triumphant debut in the Soviet Union with Seiji Ozawa and the San Francisco Symphony on a U.S. State Department-sponsored tour. Mr. Watts has been invited to play for coronations, inaugurals, command performances, for foreign heads of state, and at the White House. He was one of the few Americans invited by Queen Elizabeth II to dine aboard the royal yacht during her Bicentennial visit to the United States. At age twenty-six he was the youngest person ever to receive an honorary doctorate from Yale University; he has also received honorary degrees from the University of Pennsylvania, Miami University of Ohio, and Albright College. In 1984 the Peabody Conservatory of Johns Hopkins University honored him with its distinguished alumni award. Television has continued to play a large part in Mr. Watts's career since his first appearance on CBS on the Young People's Concert with Leonard Bernstein in 1963. His PBS telecast in 1976 was not only the first solo recital in the "Live from Lincoln Center" series, but the first full-length piano recital in the history of television; his "Live from Lincoln Center" appearance in February 1985 was the first full-length prime-time solo piano recital in television history. Other televised performances have included appearances with Eugene Ormandy and the Philadelphia Orchestra, Zubin Mehta and the Los Angeles Symphony, and Seiji Ozawa and the Boston Symphony; BBC presentations with the London Symphony Orchestra and in solo recital; the televised gala opening of the San Francisco Symphony's 1983 season; a CBS "Camera Three" program; and appearances on the "Today Show" and CBS's "Sunday Morning."

Born in 1946 in Germany, the son of a Hungarian mother and an American Army sergeant, the young Watts began studying with professional teachers at the Philadelphia Musical Academy after his father was transferred back to the United States; he later worked with pianist and teacher Leon Fleisher at the Peabody Conservatory in Baltimore. Two weeks after his early appearance on the televised Young People's Concert with Bernstein, he substituted for an ailing Glenn Gould on a New York Philharmonic subscription concert again with Bernstein. He has performed with the Boston Symphony Orchestra many times since his first Symphony Hall appearances in January 1969, returning most recently for Beethoven's Piano Concerto No. 2 at Tanglewood this past summer.



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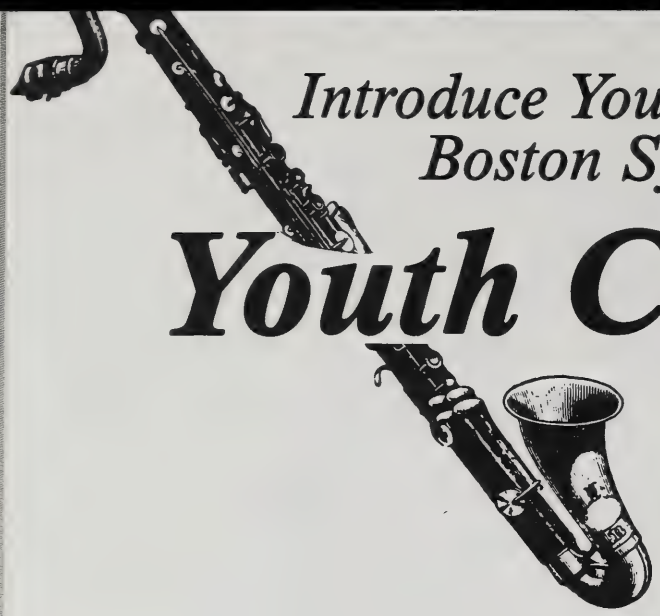
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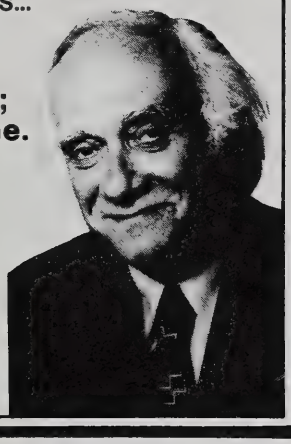
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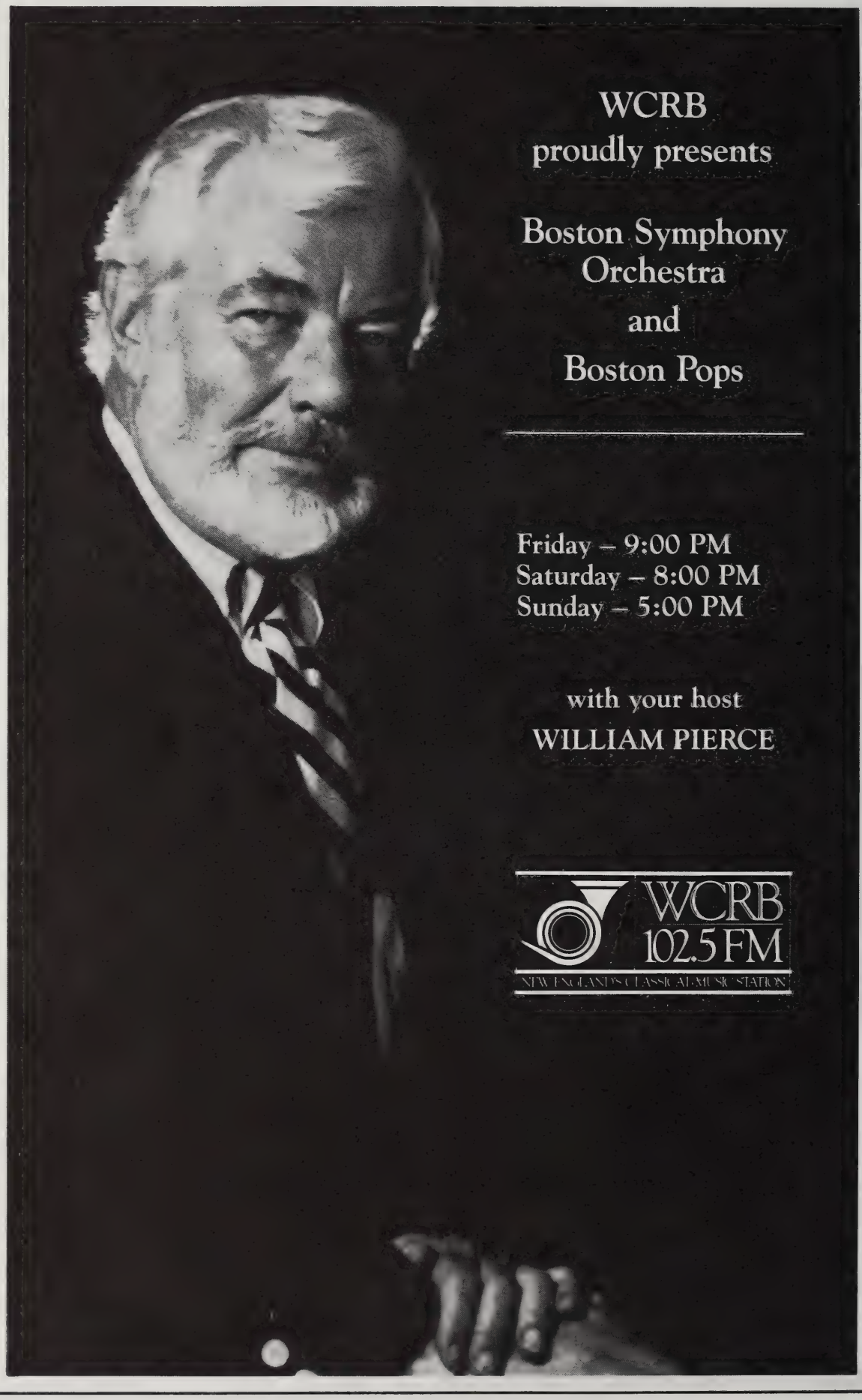
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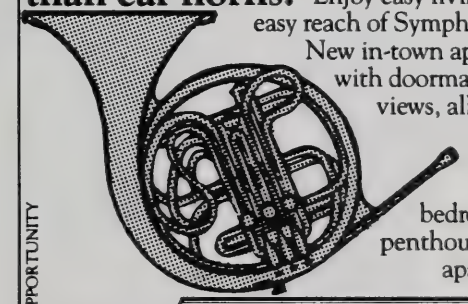
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SUPPER CONCERT VI

Thursday, 16 January at 6
Saturday, 18 January at 6

IKUKO MIZUNO, violin
DAVID DEVEAU, piano

MOZART — Violin Sonata in E minor, K.304(300c)
- Allegro
- Tempo di Minuetto

FRANCK — Violin Sonata in A
- Allegro ben moderato
- Allegro
- Recitativo-Fantasia
- Allegretto poco mosso

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Wolfgang Amadè Mozart
Violin Sonata in E minor, K.304(300c)

The year 1778 began with Mozart and his mother in Mannheim, where they had already been for three months, theoretically on their way to Paris, where the composer, no longer a child prodigy (he was about to turn twenty-two!), was supposed to make his fortune. Soon after his arrival in October, Wolfgang had written to his sister to send her a set of six sonatas for violin with keyboard by Joseph Schuster, commenting that they were "not bad," and promising to write some in the same style if he decided to stay on. He lingered on in Mannheim, however, for reasons more than musical: Cupid had intervened; Mozart fell in love with Aloysia Weber, and he kept putting off his departure and finally even suggested cancelling the trip, marrying Aloysia, and heading to Italy so that he could manage her career as an opera singer. Needless to say, Leopold would have none of that! Eventually at his insistence, mother and son moved on to Paris.

But the stay in Mannheim gave Mozart the opportunity offered him to write a group of violin sonatas. By 11 January, the composer's mother wrote to her husband to report, "Wolfgang is now composing his six new trios and is going to have them engraved by subscription." These "trios" were, in fact, sonatas with written parts for a violin and a harpsichord or piano; but they could become "trios" through the simple device of having a cello play the bottom notes of the piano part. This was a common means of performance for any work called a "sonata." (Even a work planned for solo piano could become a "trio" if a violinist played the top melody and a cellist the bass line.)

By the end of February, Mozart had composed four of the six sonatas that were eventually published. It is generally held that K.304 was composed in Paris; all six were ready for the printer by 20 July. The publisher called the edition Mozart's "Opus I" (though he already had an "Opus I"—a pair of very early keyboard sonatas, published when Mozart was eight years old).

The E minor sonata, K.304, is one of the most striking Mozart works of this period. First of all, it is rare to find a work of this sort in the minor. Chamber music was still regarded as a pleasurable means of passing an evening amongst friends; it was rarely intended for performance before a large audience. So the character of the music was most often amiable and cheery. Not so with K.304; it begins with a mysteriously hollow theme played in octaves in the violin and piano, then harmonized at its repetition. Even the second theme, which starts out well-behavedly enough in the relative major key of G, seems about to fall into a darker minor key itself. And even when it recovers itself, it leads to an exposition close with a fierce canon between the top and bottom of the ensemble. The recapitulation brings the most wonderful surprise—it must have been hair-raising to Mozart's audience! The violin begins to play the main theme unaccompanied, when the piano suddenly enters with an unforeseen and dissonant harmony—precisely when we expect everything to be straightforward. The movement ends with a broad coda of considerable power. The second movement is also the last. We might expect a minuetto to be rather cut-and-dried, but the stereotyped dance pattern takes on remarkable force, and its expressiveness is enhanced by the Schubertian Trio in the tonic major.

César Franck
Sonata in A for violin and piano

César Franck became one of the most influential figures in the musical life of sixteenth-century France long before he had written much music of substance. He

lived to the age of sixty-eight, but composed virtually nothing that is remembered today before he had reached his mid-fifties. The slow maturing of his creative abilities seems to have happened largely because his father had been determined to produce a child prodigy in an age when such *Wunderkinder* no longer guaranteed fame and fortune as they had (temporarily, to be sure) in the time of Mozart. The young César had finally broken dramatically with his father when he was twenty-three, but it was many years before the sheer facile technique fostered in those early days ripened into a more profound creative power. In the meantime he became one of the great organists of his day, famous particularly for his brilliant improvisations, and he gradually gathered around him a circle of young composers, who regarded him as *pater seraphicus*. These included d'Indy, Duparc, and later Chausson. His teaching was founded on the examples of the great German composers from Bach to Wagner, eschewing the lightness of most French music of the day. From the late 1870s Franck appeared more and more frequently as a composer of major compositions, partly influenced by the urging of his pupils, who in a very real sense led their teacher to his greatest achievements.

During 1886 Franck was embroiled in á vigorous dispute, largely created by his circle of followers, who made sure that he was elected president of the Société Nationale; the stormy event left some of the more conservative composers, like Saint-Saëns, disillusioned and embittered. Yet it was precisely at this time that he was composing his sunny Violin Sonata, a work that shows not the slightest sign of the turbulence that was surrounding him.

The sonata was composed for the great Belgian violinist Eugene Ysaÿe, who was to be married in Belgium on 26 September 1886. Franck was unable to attend, but he gave the sonata to his friend Charles Bordes to be presented to the virtuoso as a gift at his wedding breakfast. At the first available moment, Ysaÿe played it through with Bordes's sister, following that reading with a private performance for an invited audience. The sonata was first played publicly in Brussels the following December, where it was received with the greatest enthusiasm.

D'Indy hailed his master's work as "the first and purest model of the cyclic treatment of themes in the form of the instrumental sonata," and other analysts have gone so far as to find an embryonic three-note cell that was supposed to contain the germ of the entire composition. Such an approach would have stupefied the composer himself, who maintained that his method was the spontaneous creation of related thematic ideas, which he referred to as "cousins." Though these provide an element of unity within the course of a four-movement work, he was far more concerned with the richness of his harmonic and rhythmic resource.

The relatively brief first movement follows the traditional sonata form, with a gently rocking theme whose rhythm predominates almost throughout, and a more forceful contrasting theme given to the piano alone. Its brevity and moderate tempo give it the character of a slow movement that has been placed first in the overall plan. The second movement, then, is the Allegro that would normally be expected first, a large and dramatic structure that ranges much farther harmonically. The third movement is irregular and free in its unfolding, a fact made explicit by its title "*Recitativo-Fantasia.*" Yet its opening gesture, which recurs frequently, is unmistakably related to the very opening of the sonata. The finale is, for the most part, a canon, or strict imitation between the violin and piano, an overt contrapuntal technique rarely employed in the instrumental music of Franck's time, though likely enough to come from an organist who admired Bach. It is, in any case, a frankly melodious creation, far removed from the austerity normally associated with such forbidding technical achievement. On the contrary, this canon sings throughout.

—Program notes by Steven Ledbetter

Ikuko Mizuno

In 1969, Ikuko Mizuno became the first woman to join the violins of the Boston Symphony Orchestra. Ms. Mizuno began her studies at the Toho-Gakuen School of Music in her native Tokyo, making her debut there at a very early age and capturing first prize in a national violin competition. A 1965 Spaulding Award brought her to the United States; she studied with Roman Totenberg at Boston University, where she received a Phi Kappa Lambda award and her master's degree in music, and during this time she was invited to participate at the Tanglewood Music Center.

In 1968, Ms. Mizuno attended the master classes of Franco Gulli and Henryk Szeryng and appeared on radio and television in Italy and Switzerland; she made her New York solo debut at Carnegie Recital Hall in 1972. Ms. Mizuno has appeared as soloist with the Boston Pops, the Harvard Musical Association, and with symphony orchestras throughout New England. She is on the faculty of the Toho School in Japan, and she returns to Japan each year for recital and orchestral performances.

David Deveau

A first-prize winner in such competitions as the Concert Artist Guild Competition and the Juilliard Piano Competition, pianist David Deveau was chosen from more than 200 young artists in the 1981 National Endowment for the Arts Auditions to receive a Solo Recitalist Grant, which sponsored his critically acclaimed New York debut at Alice Tully Hall in September 1982. Born in Concord, Massachusetts, Mr. Deveau studied with Veronica Jochum and Russell Sherman at the New England Conservatory of Music and with Beveridge Webster at the Juilliard School. He has also studied in France at L'Academie Internationale de Musique: Maurice Ravel, where he performed in the master classes of Mme. Gaby Casadesus and Philippe Entremont. Mr. Deveau has appeared on nearly a hundred occasions as guest soloist with major and metropolitan orchestras, among them the St. Louis Symphony, the Houston Symphony, the Pro Arte Chamber Orchestra of Boston, the Juilliard and New England Conservatory orchestras, and the Boston Pops. Highlights of recent seasons have included recitals in Washington, D.C., Minneapolis, and at Jordan Hall and Sanders Theatre. He has appeared in New York at the Whitney Museum, Town Hall, Carnegie Recital Hall, and Lincoln Center. An active chamber musician, David Deveau is founder and director of the Boston-based piano quartet, the Beacon Chamber Soloists, which toured Canada in 1985. He appears with the Vermeer String Quartet this summer at the Bay Chamber Concerts in Maine and with the Boston Artists Ensemble at Pine Manor College this season. This summer he will be resident pianist of the Marblehead Summer Music Festival. Mr. Deveau has taught at the New England Conservatory Preparatory School and is currently an affiliated instructor at MIT. In 1983 he became artistic director of the New School of Music in Cambridge.

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Pierre Boulez and the Ensemble Intercontemporain at Symphony Hall

In addition to their two subscription concerts while the BSO is touring Japan, Pierre Boulez and his internationally acclaimed Ensemble Intercontemporain will present the Boston premiere of Boulez's *Répons* in two non-subscription concerts, Monday and Tuesday, 24 and 25 February at 8 p.m. *Répons* was composed for three distinct elements: an instrumental group of 24 musicians, a group of six solo instruments, and a 4X digital signal processor. Since the first performance in 1981, the work has been revised and refined under the auspices of IRCAM (the Institute de Recherche et Coordination Acoustique/ Musique). Because of the spatial demands of *Répons*, more than half of Symphony Hall's seats will be removed to accommodate platforms, speakers, and the solo instruments, thus reducing the seating capacity to only 1300 for each performance. Tickets, priced at $5 and $10, will go on sale at the Symphony Hall box office on Monday, 27 January.

Special Parking for BSO Subscribers

Guaranteed pre-paid parking is available to Boston Symphony Orchestra subscribers at the underground parking facilities of The First Church of Christ, Scientist, directly across from Symphony Hall on Massachusetts Avenue. This benefit is available for the remainder of their series only to subscribers who attend performances on Tuesday, Thursday, and Saturday evenings. For further information, please call Symphony Hall at 266-1492 and ask for "Parking Reservations."

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be chairman of this year's "Salute to Symphony," Susan D. Hall (24 and 25 January), newly appointed Tanglewood Music Center faculty chairman, pianist Gilbert Kalish (31 January and 1 February), and mezzo-soprano Jan DeGaetani (7 and 8 February).

BSO Members in Concert

The Melisande Trio—Susan Miron, harp, Fenwick Smith, flute, and Burton Fine, viola—are joined by BSO violinist Gerald Elias and principal clarinetist Harold Wright for Ravel's Introduction and Allegro for harp, flute, clarinet, and string quartet, Ravel's *Mother Goose* arranged for trio, and quintets by Schmidt and Ropartz at the Gardener Museum on Sunday, 26 January at 3 p.m. Admission is free.

With BSO violinist Joel Smirnoff and cellist Sato Knudsen, the Melisande Trio performs music of Beethoven, Schmidt, and Ropartz at the First Parish Church in Duxbury, Route 3A at Depot Street, on Sunday, 26 January at 7 p.m. Admission is $8 ($5 for students and seniors). For further information, call 1-934-2378.

The Boston Artists Ensemble, founded in 1980 by its director, BSO cellist Jonathan Miller, begins its 1986 concert season with Mozart's A minor Flute Quartet, K.298, the Fauré Piano Quartet in G minor, Op. 45, and the Brahms C minor Piano Quartet, Op. 60, on Sunday, 26 January at 7 p.m. at Ellsworth Hall at Pine Manor College in Brookline. This is the first concert of a five-concert subscription season; tickets are $7 per concert or $30 for the series. For further information, please call 266-2322.

The contemporary music ensemble *Collage*, founded by BSO percussionist Frank Epstein, performs music of William Doppmann, Ellen Zwilich, Will Ogden, and Gunther Schuller on Monday, 27 January at 8 p.m. at Edward Pickman Hall at the Longy School of Music in Cambridge. The guest artists are Gunther Schuller, conductor, and Lucy Shelton, soprano. For complete program and ticket information, call 437-0231.

BSO violist Michael Zaretsky will perform music of Handel, Reger, Bach-Kodály, Milhaud, Britten, and Shostakovich on Friday, 7 February at 8 p.m. at the Longy School of Music, 1 Follen Street in Cambridge. Admission is free.

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Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the rest of the season will take place at 6 p.m. on 13, 15, 18, 20, and 22 March, and 24 April. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

BSO Tickets Through CHARGIT

Tickets for Boston Symphony Orchestra concerts are now available through CHARGIT by calling 542-3600. CHARGIT offers 24-hour service and accepts Visa, Mastercard, and American Express. Tickets go on sale 28 days before each concert.

Art Exhibits in the Cabot-Cahners Room

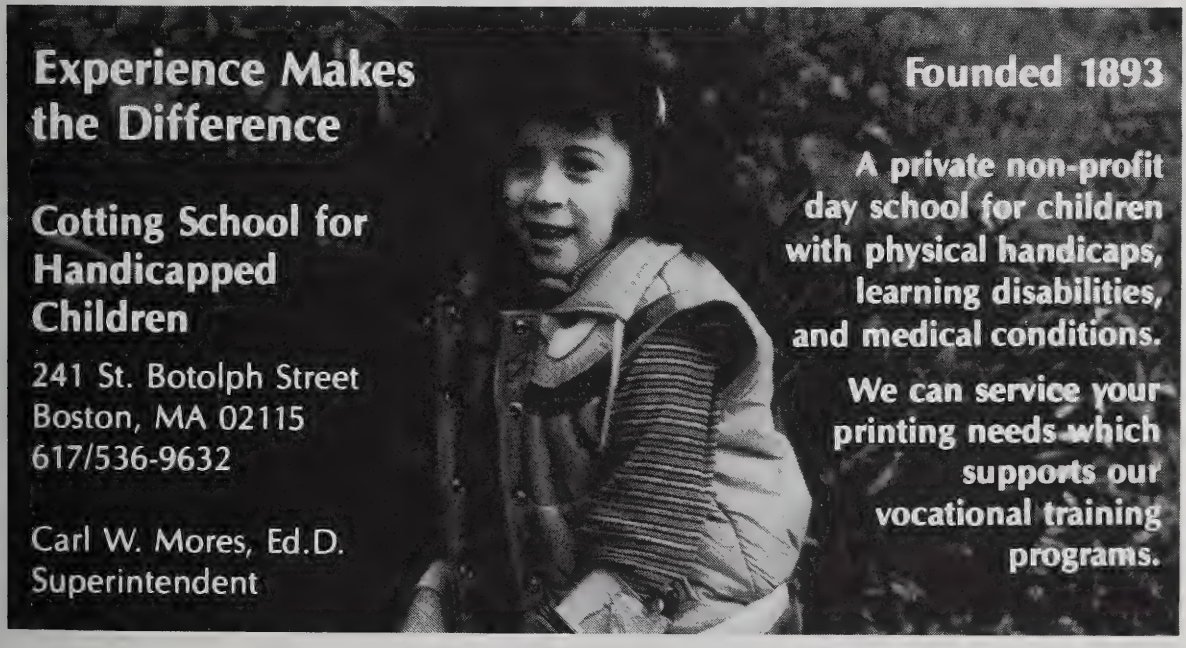
The Boston Symphony Orchestra is pleased to announce that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations will exhibit their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 10 February are works from Gallery Naga. Other organizations to be represented during the coming months are Project Art Center/Photo Division (10 February-10 March), Van Buren Brazelton Gallery (10 March-7 April), Lettering Arts Guild (7 April-5 May), and Wenniger Graphics (5 May-2 June).

Planned Giving Seminars

The Boston Symphony Orchestra is pleased once again to offer a series of Planned Giving Seminars conducted by John Brown, noted authority in the area of deferred gifts. Remaining seminars for the 1985-86 season will be held prior to the BSO concerts on 4 February, 18 March, 11 April, and 18 April. For further information please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



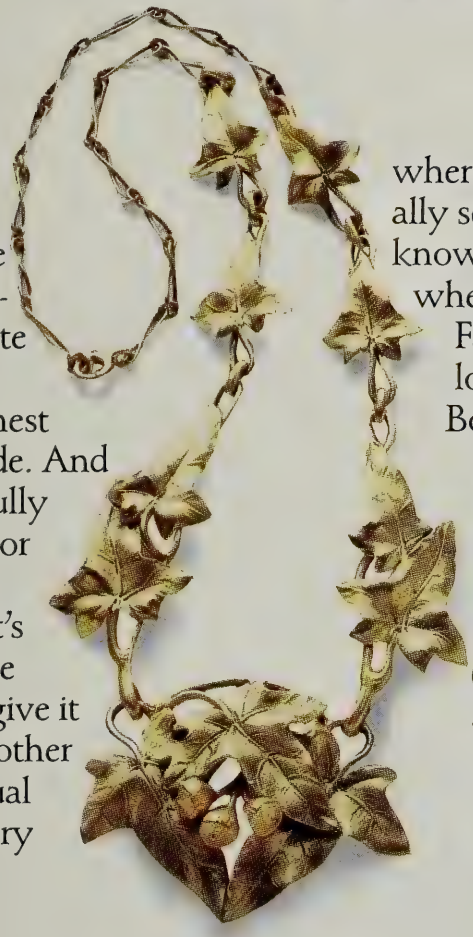
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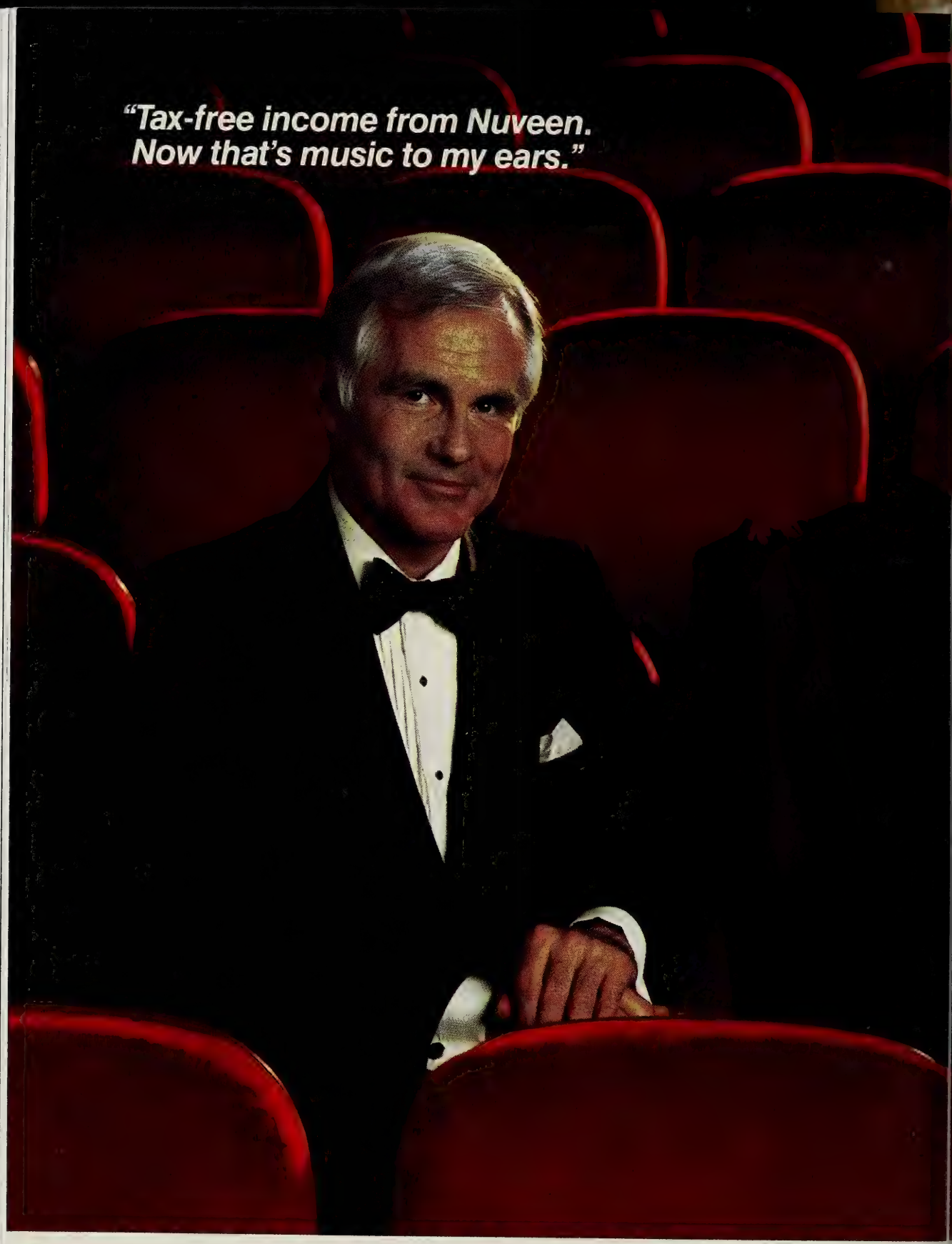


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Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
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*Nisanne Lowe
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Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

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Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
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Sandra and David Bakalar chair
*Jonathan Miller
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Lawrence Wolfe
Maria Stata chair
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Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
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Laurence Thorstenberg
Phyllis Knight Beranek chair

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Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
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Trombones
Ronald Barron
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson



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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

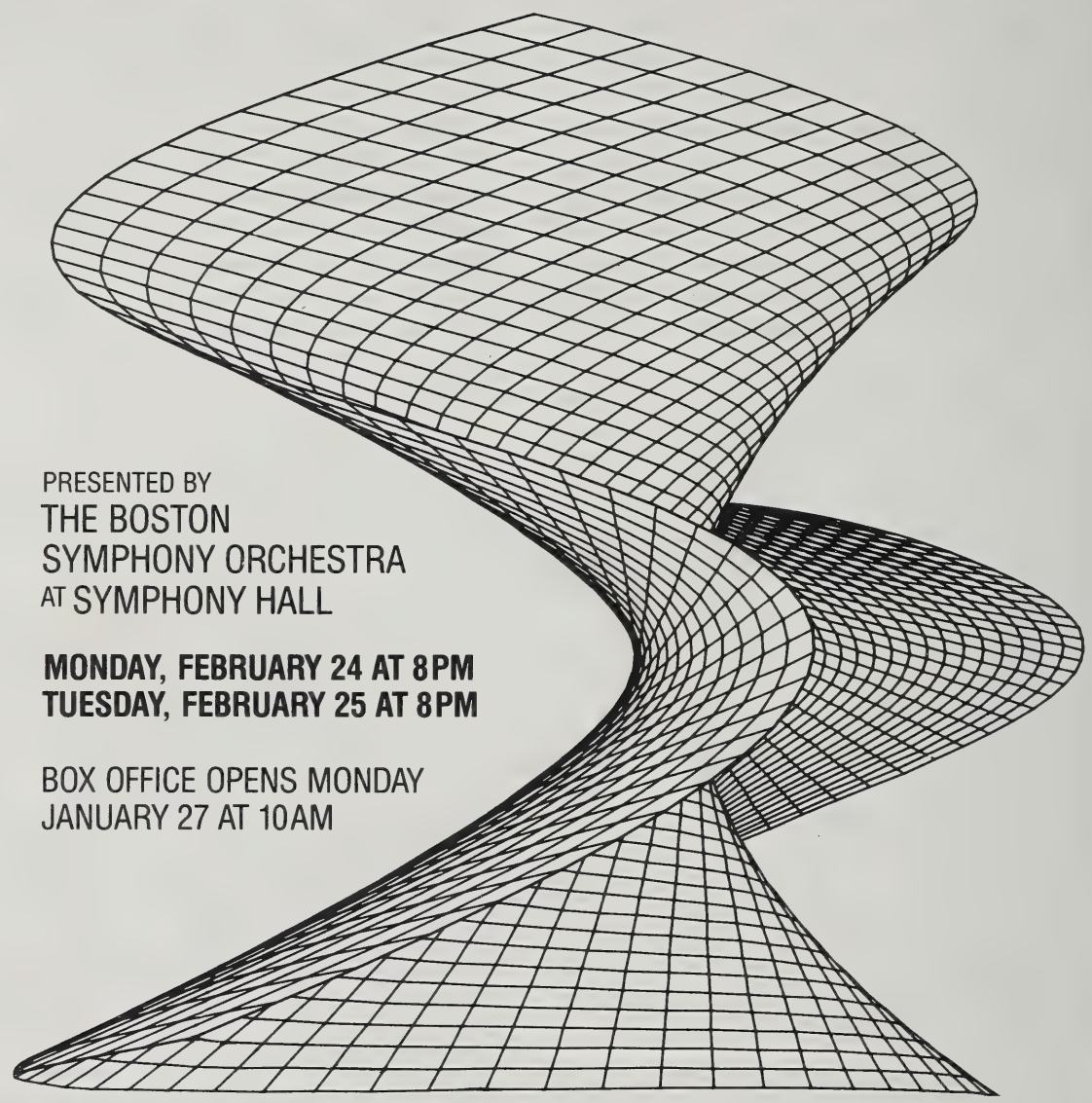
Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Thursday, 23 January at 8
Friday, 24 January at 2
Saturday, 25 January at 8

SEIJI OZAWA conducting

SCHOENBERG — *Erwartung*, Monodrama in one act, Opus 17

HILDEGARD BEHRENS, soprano

INTERMISSION

BEETHOVEN — Symphony No. 3 in E-flat, Opus 55, *Eroica*

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

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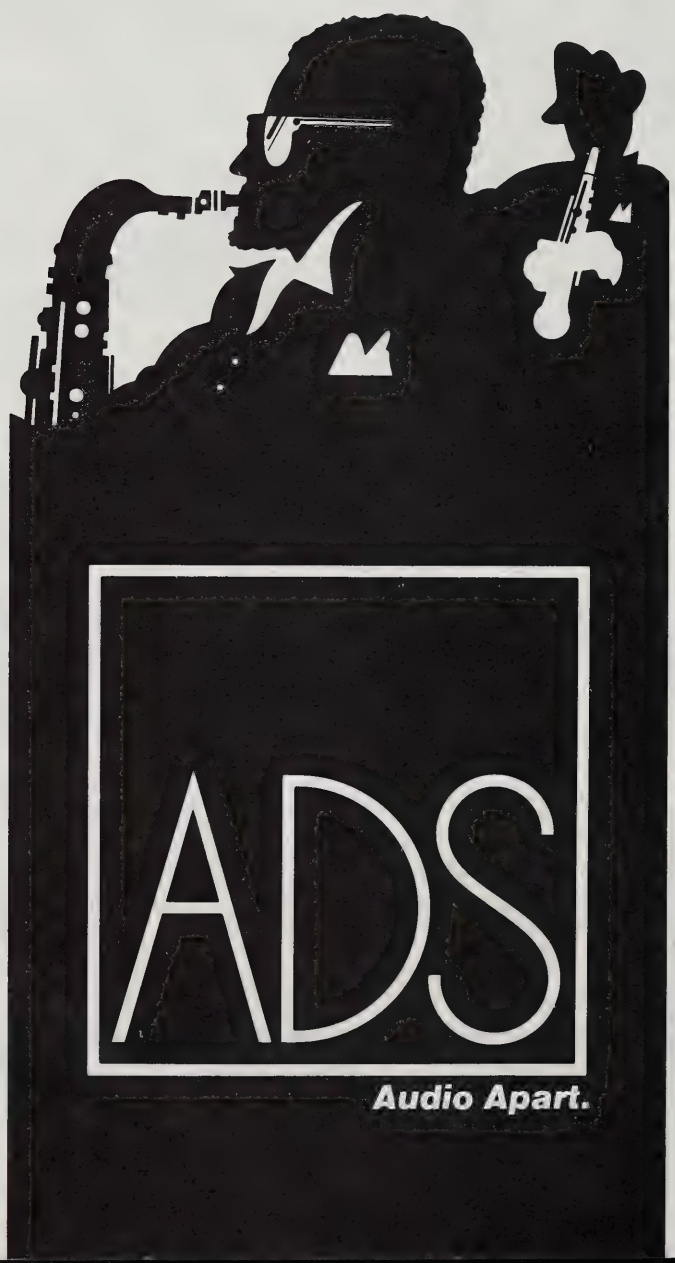
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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Tuesday, 28 January at 8

SEIJI OZAWA conducting

STRAUSS — *Also sprach Zarathustra*, Tone poem for large orchestra, free after Nietzsche, Opus 30

INTERMISSION

BEETHOVEN — Symphony No. 3 in E-flat, Opus 55, *Eroica*

Allegro con brio
Marcia funebre. Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

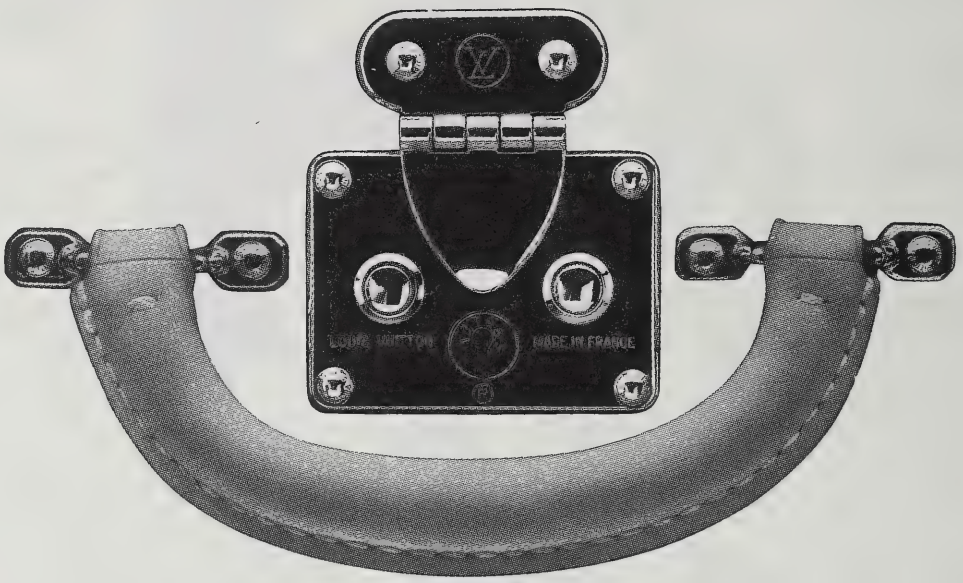
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Baldwin piano

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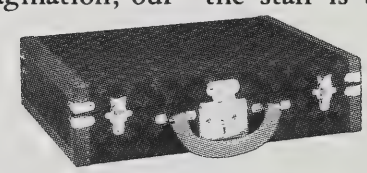


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Arnold Schoenberg
Erwartung, Monodrama in one act, Opus 17



Arnold Schönberg was born in Vienna on 13 September 1874 and, having changed the spelling of his name to Schoenberg after coming to the United States in 1933, died in Brentwood Park (Los Angeles), California, on 13 July 1951. He composed his monodrama Erwartung *to a text by Marie Pappenheim in the space of seventeen days from 27 August to 12 September 1909; he completed the orchestral score on 4 October. Its first performance took place in Prague, at the Neues Deutsches Theater, on 6 June 1924, with Alexander Zemlinsky conducting and Marie Gutheil-Schoder as the soprano soloist. The present performances are the first by the Boston Symphony Orchestra. In addition to the soprano soloist, the score calls for piccolo, three flutes (third doubling piccolo), three oboes and English horn (doubling fourth oboe), small clarinet in D, three clarinets (one in B-flat, two in A) and bass clarinet, three bassoons and contrabassoon, four horns, three trumpets, four trombones and tuba, harp, celesta, timpani, cymbals, large and small drums, tam-tam, rattle, triangle, glockenspiel, xylophone, and strings.*

Vienna at the turn of the century was the center of an empire on its last legs, soon to be toppled by the horrors of war. Vienna was notoriously conservative in its cultural tastes (and remains so to this day), and it had become increasingly conservative—and repressive—politically. Yet the city was also the center of an intellectual community that has had a powerful and continuing effect on twentieth-century thought. Still, the intelligentsia formed a very small part of that large city, with the result that important thinkers and creators in one area of activity constantly rubbed elbows with those in another. Vienna was a hothouse in which cross-fertilization between literature, painting, music, and (perhaps most significantly) the new understanding of the human psyche being promulgated by Sigmund Freud led to astonishing interrelationships among the various arts. Many of the leading creative figures worked—or at least dabbled seriously—in totally different media. The sublimation of passionate experience in this repressed and repressive society led to an artistic style that was emotionally explosive. Artists deliberately provoked a response from smug, comfortable audiences. Although this happened elsewhere in Europe, too, the trend was nowhere stronger than in Vienna, where, for example, the architect Adolf Loos founded a journal with the bitterly witty name *The Other: A Paper for the Introduction of Western Culture into Austria*—designed, obviously, to insult the bulk of the population. The years before the beginning of World War I were marked in the arts by the intense, extroverted utterance of innermost thoughts and feelings, as if the subconscious were suddenly made manifest. The name often given to the style of this period is Expressionist, and one of its most important representatives was Arnold Schoenberg.

Schoenberg was deeply involved in the questions and artistic issues of the period—and not only as a composer. He also worked seriously for a time at painting, and he was no mere novice. Four of his paintings were exhibited in the Blue Rider exhibition of 1912. He painted furiously during his Expressionist period, and his interaction with art and artists may well have contributed to the shape that his musical creations took at this time.

By 1908 Schoenberg was already established among the knowledgeable as a significant musical force. His string sextet *Verklärte Nacht* (*Transfigured Night*) had created some difficulties (a performance opportunity had been denied because it contained a single harmony that was not catalogued in the theory texts), and he had composed, though not yet orchestrated, the gigantic *Gurrelieder*. He had also finished a tone poem based on Maeterlinck's drama *Pelléas et Mélisande*, the String Quartet No. 1, and the Chamber Symphony, Opus 9. He had attracted the support of Gustav Mahler, who, though he admitted he could not follow Schoenberg's later musical development, never lost faith in Schoenberg's artistic gifts. But Schoenberg had generally been forced to support himself orchestrating third-rate operettas by composers who couldn't do it themselves and teaching music theory and composition. His pupils included two of the most gifted composers of the century, Alban Berg and Anton Webern. Together the three of them, in a joint voyage of discovery, charted dramatically new paths for music.

About 1907 Schoenberg began to paint a great deal. Creative artists occasionally attempt working in a medium totally different from the one they are normally associated with, especially when dealing with new and difficult artistic issues. They may find that exercising the brain in a new mode of expression allows it to work out, even subconsciously, solutions to the pressing problems of the artist's principal form of expression. (One familiar example is the poetry of Michelangelo.) In any case, Schoenberg painted as intensely as he composed. And—fatefully—he invited into his family circle a talented but brash young artist named Richard Gerstl. By the summer of 1907, Gerstl was invited to accompany the Schoenberg family on vacation to the resort of Gmunden. At some point in his close relationship with the family, Gerstl became enamored of Mathilde Schoenberg, a frail, quiet woman who had little interest in her husband's musical friends. The marriage was already strained, but the affair between the young painter and the composer's wife shattered Schoenberg when, after he had caught the pair *in flagrante*, Gerstl left for Vienna with Mathilde in tow. The Schoenbergs were eventually reconciled through the mediation of Webern (and Gerstl committed suicide soon after), but the composer's wounds never entirely healed. Accustomed as he was to attacks from critics and musicians, he could not countenance betrayal from the inner circle, the last seemingly firm support that he had in a difficult life. The feelings aroused in him at these events may well have been reawakened the following year when he began to set to music the text to *Erwartung*, which presented the imagined mental state of a character whose lover is lost forever, in this case through death—possibly murder.

It was at this time—just when he was composing his Expressionist works—that Schoenberg painted most intensely. A few of the paintings are gentle genre landscapes, such as a spring-green "Garden in Mödling," and some of them are portraits of friends like Berg. But most of them are faces—either explicit self-portraits or stylized heads that might well be self-portraits. The center of attention in almost all of them is the eyes: staring, haunted, red-rimmed, or even burning as if with fire. These are eyes that have seen something too terrible to be recognized or accepted. Their intensity is almost morbid, even grotesque. Yet it is the same intensity that can be recognized in Schoenberg's music of this period as well. His Second String Quartet of 1907-08 ended with an added voice part, in which (to Schoenberg's most advanced music yet) the soprano sang the words, "I feel the air of other planets." The year 1909 was the turning point, the year of his first atonal compositions, the works in which he substantially redefines the material of music: the Three Piano Pieces, Opus 11, the song cycle *Das Buch der hängenden Gärten* (*The Book of the Hanging Gardens*), Opus 15, to poems of Stefan George, the Five Pieces for Orchestra, Opus 16, and the monodrama *Erwartung*—a musical revolution virtually exploding out of Schoenberg.

The term "atonal," though now unavoidable, is unfortunately too restrictive in dealing with this music. It emphasizes only what it does *not* have—tonal centers in the traditional sense—and not the elements that characterize: a thoroughgoing chromaticism that brings each of the possible pitches into play with ever greater frequency; new treatment of rhythm, remarkable in its flexibility and complexity; a new sense of orchestral color; harmony that avoids the traditional triads and prefers chords that include major sevenths; and a passion for new and imaginative uses of instrumental color. To emphasize only the lack of something, then, is to undervalue the originality and brilliance of this music.

Yet for all the theorizing and analysis that have come after, it is music that poured out of the composer with hardly a moment, it would seem, for reflection. Schoenberg always worked best at white heat. If interrupted while working on a composition, he might very likely never be able to finish it. *Erwartung*, a drama of love destroyed, is certainly a "white-heat" composition. It owes its origin to the composer's request for an opera text from a young medical student named Marie Pappenheim, who entered the composer's circle about 1908, when she was twenty-six. She had had a few poems published in a leading literary journal, but when Schoenberg asked her to write him an opera libretto, she declared in reply that she could "at most" provide a mono-drama, a dramatic scene for a single character. Her medical studies, it would seem, introduced her to the new psychological ideas of Freud, for no operatic text sounds so much like the short phrases, the broken thoughts of a patient on the analyst's couch. The text has been criticized as worthless, but it clearly provided Schoenberg with exactly what he needed, and he set to work so fast that he had the composition



Arnold Schoenberg's painting "Red Gaze," signed and dated May 1910 at lower right (Municipal Gallery in the Lenbachhaus, Munich).

completed before Marie Pappenheim came to him with doubts and second thoughts. This, in itself, is a remarkable achievement of the imagination, for in the entire twenty-eight-minute length of the score, there is not a single literal repetition of musical material (virtually unprecedented), so that the entire piece was imagined and created and written out in the extraordinarily short time of seventeen days, with three more weeks to complete the orchestral score. Once finished, though, *Erwartung* remained unperformed, despite constant planned premieres, for fifteen years. Finally a soprano named Marie Gutheil-Schoder, who had withstood the hissing of the public at the premiere of the Second String Quartet in 1908, sang the premiere at the crowning event of the 1924 International Society for Contemporary Music festival in Prague.

The single character—nameless and identified only as "A Woman"—searches for her lover, stumbles over what proves to be his dead body, still damp with blood, and goes through an extraordinary emotional range of love and hate, depression and exaltation, fear and rage, horror, anguish, and numbness. All of this happens with remarkable speed and intensity. In fact, the first three "scenes" take only a few measures of music and a few minutes of time each, building to the varied expressive outbursts of the fourth scene.

The monodrama opens at the edge of a moonlit forest, into which a path leads. The nameless woman is about to enter the forest. Her thoughts are expressed in short phrases, by free association, suggesting a severe strain to her mind. She seeks "him" and remembers "our garden," but the surroundings are fraught with foreboding. She rushes into the forest.

After the briefest of orchestral interludes (just over five measures), we are in the middle of the forest. Now the woman is confused, even hallucinating, evidently in shock. She hears things, feels things grabbing at her. And she converses with "him," though he is nowhere around. She stumbles against a tree trunk and mistakes it at first for a body. She rushes out.

A mere three measures in the orchestra accomplish the next scene change. We are near a clearing farther into the woods. The woman seems even more hysterical; she imagines her lover calling her, and laments that the evening, when they can be together, is so far away (though it is now, in fact, deep night on stage). She feels herself pursued by wild beasts and rushes off.

A "transformation" only eleven measures in length brings us to the final—and far the longest—scene. A dark, closed-up house stands on one side. The woman enters



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with her dress torn, her face and hands bleeding. In this quietest passage in the score, everything seems hushed and still—even dead. The woman sits down to rest on a bench and her foot strikes an object under it—it is her lover, dead, his blood still warm and sticky. She faints, and when she awakens, her words become more and more disassociated. She cries for help: "*Hilfe!*" This is the only moment in the work of truly external speech, meant to be heard by an onlooker (and it is a quotation from the climactic moment of Kundry's monologue in Wagner's *Parsifal*); all the rest takes place inside the woman's mind. Her moods change rapidly from loving to jealous to angry, and her first kisses now become kicks. But as dawn comes distantly, she goes off absently, singing her last words "toward something" indefinite, evidently having forgotten already that she has found "him"—and as she goes, the orchestra shivers into silence.

Schoenberg's score is, without question, extraordinarily difficult, yet its intensity is so gripping that through it the listener becomes enthralled with the progressive dementia of this woman's mind. Although it is by no means explicit in the text, some commentators feel that the woman herself has murdered her lover, that her mental state betrays her and brings her back to see his body, and that her reactions of love and rage—and guilt—are destroying her ability to function rationally. Probably the strongest evidence for this view occurs in the second scene, when she stumbles against the tree trunk and immediately exclaims that it is "a body"—as if she were expecting to find one somewhere—but at best this is an indication, not strong proof. Whether she is guilty of murder or not, the music mirrors her moods with extraordinary intensity.

Analysts have sought long and hard to "explain" the structure of *Erwartung*. They point out that Schoenberg repeats or develops this little three-note motive or that (each analyst hitting upon a different one), or they identify some basic harmonic elements (in particular six-note chords with an emphasis on the major seventh). But the powerful and unsettling effect of the work comes most of all from the remarkable speed of its musical action, which is nothing short of vertiginous. Because so much is happening all the time in these crowded twenty-eight minutes, it is not the kind of score that one can remember easily. But repeated listenings can help unlock the mysteries of this whirlwind composition of Schoenberg's output, this key work in the development of the new style. And this dramatic score—at once a sublimation of personal anguish and a powerful expression of artistic invention—will thus gradually reveal its marvels. The composer once described his aim in *Erwartung* as "to represent in slow motion everything that occurs during a single second of maximum spiritual excitement, stretching it out to half an hour." Yet it was, all in all, so novel a musical idiom that Schoenberg himself found it hard to explain to one of his students, the composer and musicologist Egon Wellesz, except to say, "I had to trust my hand, like a painter who puts patches of color side by side and creates a picture."

—Steven Ledbetter

The text for *Erwartung* begins on page 27.

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Erwartung **Expectation**

Scene 1. (*The edge of a forest. Roads and fields are lit by the moon; the forest is tall and dark. Only the first trees and the beginning of a broad path are bright. A woman approaches.*)

Hier hinein? Man sieht den Weg nicht . . .
Wie silbern die Stämme schimmern . . . wie Birken!
Oh, unser Garten . . .
Die Blumen für ihn sind sicher verwelkt.
Die Nacht ist so warm.
Ich fürchte mich . . .
was für schwere Luft herausschlägt . . .
Wie ein Sturm, der steht . . .
So grauenvoll ruhig und leer . . .
Aber hier ist's wenigstens hell . . .
der Mond war früher so hell . . .
Oh noch immer die Grille . . .
mit ihre Liebeslied . . .
Nicht sprechen . . . es ist so süss bei dir . . .
der Mond ist in der Dämmerung . . .
Feig bist du, willst ihn nicht suchen?
So stirb doch hier.
Wie drohend die Stille ist . . .
der Mond ist voll Entsetzen . . .
sieht der hinein? . . .
Ich allein . . . in den dumpfen Schatten.

In here? I can't see the way . . .
How silvery the tree trunks shine . . . like birches!
Oh, our garden . . .
The flowers for him have surely faded.
The night is so warm.
I am afraid . . .
what oppressive air comes out from there . . .
like a storm, suspended . . .
So frightfully calm and empty . . .
But here at least it's bright . . .
the moon was so bright earlier . . .
Oh, the cricket again . . .
with its love song . . .
Don't speak . . . it is so nice near you . . .
the moon is rising . . .
Are you a coward, afraid to look for him?
So die here then.
How threatening this silence is . . .
The moon is full of horror . . .
can it see in there? . . .
I, alone . . . into the stifling shadows.

(*She gathers courage, and enters the forest briskly.*)

Ich will singen, dann hört er mich.

I'll sing; then he'll hear me.

Scene 2. (*Inky blackness, a broad path, tall thickly grown trees.*)

Ist das noch der Weg? Hier ist es eben.

Is this still the path? Here it is level.

(*She stoops, groping with her hands.*)

Was? Lass los?
Eingeklemmt? Nein, es ist etwas gekrochen . . .
Und hier auch . . . Wer rührt mich an? . . .
Fort—Nur weiter . . . um Gotteswillen . . .
So, der Weg ist breit . . .
Es war so still hinter den Mauern des Gartens . . .
Keine Sensen mehr . . . kein Rufen und Gehn . . .
Und die Stadt im hellen Nebel . . .
so sehnsüchtig schaute ich hinüber . . .
Und der Himmel so unermesslich tief über dem Weg
den du immer zu mir gehst . . .
noch durchsichtiger und ferner . . .
die Abendfarben . . .
Aber du bist nicht gekommen . . .
Wer weint da?
Ist hier jemand?

What? Let go!
Caught? No, something crawled . . .
And here too . . . Who is touching me? . . .
Away—farther on . . . for God's sake . . .
Ah, the path is broad . . .
It was so peaceful behind the walls of the garden . . .
No more scythes . . . no shouting or movement . . .
and the town in the bright fog . . .
I looked over there so longingly . . .
And the sky so immeasurably high over the path
that you always take when you come to me . . .
more transparent, farther . . .
the evening colors . . .
but you didn't come . . .
Who is that crying?
Is someone here?

—Please turn the page quietly.—

Ist hier jemand? Nichts . . .	Is someone here? Nothing . . .
aber das war doch . . .	but surely that was . . .
Jetzt rauscht es oben . . .	Now there's a rustling above me . . .
es schlägt von Ast zu Ast . . .	moving from branch to branch . . .
Es kommt auf mich zu . . .	it's coming closer . . .

(*Screech of a night bird.*)

Nicht her! . . . lass mich . . .	Don't come here! . . . leave me alone . . .
Herrgott hilf mir . . .	Lord, help me . . .
Es war nichts . . .	It was nothing . . .

(*She starts to run.*)

nur schnell, nur schnell . . .	quickly, quickly . . .
Oh, oh, was ist das?	Oh, oh, what is that?
Ein Körper . . .	A body . . .
Nein, nur ein Stamm.	No, only a tree trunk.

Scene 3. (*The path still in the dark. Next to it a broad band of light. The moon lights up a clearing in the forest. The woman approaches from the darkness.*)

Da kommt ein Licht!	There's a light!
Ach! nur der Mond . . . wie gut . . .	Oh, only the moon . . . how good it is . . .
Dort tanzt etwas Schwarzes . . .	There's something black dancing there . . .
hundert Hände . . .	a hundred hands . . .
Sei nicht dumm . . . es ist der Schatten.	Don't be silly . . . it's my shadow.
Oh! wie dein Schatten auf die weissen Wände fällt . . .	Oh! How your shadow falls on white walls . . .
Aber so bald musst du fort . . .	Do you have to leave so quickly?

(*Rustling.*)

Rufst du?	Are you calling?
Und bist zum Abend ist es so lang . . .	And it's so long yet until evening . . .

(*Slight gust of wind.*)

Aber der Schatten kriecht doch!	But the shadow is crawling!
Gelbe, breite Augen, so vorquellend, wie an Stielen . . .	Wide yellow eyes, protruding, like stalks . . .
Wie es glotzt . . .	How it gapes . . .
Kein Tier, lieber Gott, kein Tier . . .	That's no animal, dear God, no animal . . .
Ich habe solche Angst . . .	I'm so frightened . . .
Liebster, mein Liebster, hilf mir . . .	Darling, my darling, help me . . .

Scene 4. (*A broad, moonlit road leads from the right out of the forest, disappearing again into the darkness of tall trees somewhat to the left. On the very left the road comes into the open again and is joined by a path leading to a house. The woman enters slowly, exhausted. Her dress is torn, her hair in disarray. Her face and hands are bleeding.*)

Er ist auch nicht da . . .	He's not here either . . .
Auf der ganzen, langen Strasse nichts Lebendiges . . .	On the whole, long street there's nothing alive . . .
und kein Laut . . .	and not a sound . . .
Die weiten blassen Felder sind ohne Atem, wie erstorben . . .	Not a breath in the broad, pale fields, as if they were dead . . .
kein Halm rührt sich.	not a blade of grass is moving.
Noch immer die Stadt . . . und dieser fahle Mond . . .	There's the town still . . . and this pale moon . . .
keine Wolke, nicht der Flügelschatten Nachtvogels am Himmel . . .	not a cloud, not the winged shadow of a night bird in the sky . . .
diese grenzenlose Totenblässe . . .	this endless, deadly pallor . . .

ich kann kaum weiter . . .	I can scarcely go on . . .
und dort lässt man mich nicht ein . . .	and they won't let me in there . . .
die fremde Frau wird mich fortjagen!	the stranger woman will drive me away!
Wenn er krank ist!	What if he is sick!
Eine Bank . . . ich muss ausruhn.	A bench . . . I must rest.
Aber so lang hab ich ihn nicht gesehn.	I haven't seen him for so long.

(*She touches something with her foot.*)

Nein, das ist nicht der Schatten der Bank!	No, that isn't the shadow of the bench!
Da ist jemand . . .	Someone is there . . .

(*She stoops and listens.*)

er atmet nicht . . .	he isn't breathing . . .

(*She gropes down.*)

feucht . . . hier fliesst etwas . . .	wet . . . something is trickling here . . .
Es glänzt rot . . .	with a red glint . . .
Ach, meine Hände sind wund gerissen . . .	Oh, I've torn my hands . . .
Nein, es ist noch nass, es ist von dort.	No, it's still wet, it's from there.

(*She attempts to drag the object out.*)

Ich kann nicht.	I can't do it.

(*She bends down.*)

Das ist er!	It's him!

(*She sinks to the ground. Later she half raises herself so that her face is turned to the trees.—Confused.*)

Das Mondlicht . . .	The moonlight . . .
nein, dort . . .	no, there . . .
das ist der schreckliche Kopf . . .	that terrible head . . .
das Gespenst . . .	the spectre . . .
wenn es nur endlich verschwände . . .	if only it would disappear . . .
wie das im Wald . . .	like the one in the woods . . .
Ein Baumschatten . . . ein lächerlicher Zweig . . .	The shadow of a tree . . . a ridiculous branch . . .
Der Mond ist tückisch . . .	The moon is deceitful . . .
weil er blutleer ist . . . malt er rotes Blut . . .	because it is bloodless . . . it paints red blood . . .
Aber es wird gleich zerfliessen . . .	But it will dissolve right away . . .
Nicht hinsehn . . . Nicht drauf achten . . .	Don't look . . . don't notice it . . .
Es zergeht sicher . . . wie das im Wald . . .	It will surely vanish . . . like the one in the woods . . .
Ich will fort . . . ich muss ihn finden.	I must go . . . I must find him.
Es muss schon spät sein.	It must be late now.

(*She turns partly around.*)

Es ist nicht mehr da . . . Ich wusste . . .	It's not there anymore . . . I knew . . .

(*She turns farther.*)

Es ist noch da . . . Herrgott im Himmel . . .	It is still there . . . God in heaven . . .
Es ist lebendig . . .	It's alive . . .
Es hat Haut, Augen, Haar . . .	It has skin, eyes, hair . . .

(*She bends down, as though trying to look in his face.*)

seine Augen . . . es hat seinen Mund . . .	his eyes . . . it has *his* mouth . . .

—Please turn the page quietly.—

Du . . . du . . . bist du es . . .	You . . . you . . . is it you . . .
ich habe dich so lang gesucht . . .	I've looked for you so long . . .
im Wald und . . .	in the forest and . . .
	(*tugging at him*)
Hörst du?	Can you hear me?
Sprich doch . . . sieh mich an . . .	Say something . . . look at me . . .
Herr Gott, was ist . . .	Lord, what is . . .
Hilfe! Um Gotteswillen! . . . rasch! hört mich denn niemand?	Help! For God's sake! . . . quickly! . . . can nobody hear me?
er liegt da . . . Wach auf . . . wach doch auf . . .	He is lying there . . . Wake up! do wake up!
Nicht tot sein, mein Liebster . . .	Don't be dead, my beloved . . .
Nur nicht tot sein, ich liebe dich so . . .	Please don't be dead, I love you so . . .
Unser Zimmer ist halbhell . . .	Our room is in half light . . .
Alles wartet . . .	Everything is ready . . .
Die Blumen duften so stark . . .	The flowers give out such strong fragrance . . .

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Was soll ich tun . . .	What can I do?
Was soll ich nur tun, dass er aufwacht?	What can I do to make him wake up?

(*She takes his hand.*)

Deine liebe Hand . . . so kalt?	Your dear hand . . . so cold?
Wird sie nicht warm an meiner Brust?	Will it not get warm against my breast?
Mein Herz ist so heiss vom Warten . . .	My heart is so ardent with waiting . . .
die Nacht ist bald vorbei . . .	the night is almost over . . .
du wolltest doch bei mir sein diese Nacht . . .	but you wanted to be with me tonight . . .
Oh, es ist heller Tag . . .	Oh, it is broad daylight . . .
Bleibst du am Tage bei mir?	Will you stay with me during the day?
Die Sonne glüht auf uns . . .	The sun glows upon us . . .
deine Hände liegen auf mir . . .	your hands lie upon me . . .
deine Küsse . . .	your kisses . . .
mein bist du . . . Du!	you are mine . . . You!
Sieh mich doch an, Liebster, ich liege neben dir . . .	Look at me, dearest, I am lying beside you . . .
So sieh mich doch an . . .	Do look at me . . .
Ah, wie starr, wie fürchterlich deine Augen sind . . .	Ah, how fixed, how terrifying your eyes are . . .
drei Tage warst du nicht bei mir . . .	for three days you didn't come to me . . .
Aber heute . . . so sicher . . .	But today . . . surely . . .
der Abend war so voll Frieden . . .	the evening was so peaceful . . .
Ich schaute und wartete . . .	I looked and waited . . .
Über die Gartenmauer dir entgegen . . .	Over the garden wall, towards you . . .
so niedrig ist sie . . .	it is so low . . .
Und dann winkten wir beide . . .	And then we both waved . . .
Nein, nein, es ist nicht wahr . . .	No, no, it is not true . . .
Wie kannst du tot sein?	How can you be dead?
Überall lebtest du . . .	You lived everywhere . . .
Eben noch im Wald . . .	Just now, in the forest . . .
deine Stimme so nah an meinem Ohr,	your voice so close to my ear,
immer, immer warst du bei mir . . .	always, always you were near me . . .
dein Hauch auf meiner Wange . . .	your breath on my cheek . . .
deine Hand auf meinem Haar . . .	your hand on my hair . . .
Nicht wahr . . . ist es nicht wahr?	wasn't it? . . . wasn't it so?
Dein Mund bog sich doch eben noch unter meinen Küssen . . .	Your mouth yielded again just now to my kisses . . .
Dein Blut tropft noch jetzt mit leisem Schlag . . .	Your blood is still dripping with a gentle pulse . . .
Dein Blut ist noch lebendig . . .	Your blood is still alive . . .
Oh, der breite rote Streif . . .	Oh, the broad red stripe . . .
Das Herz haben sie getroffen . . .	They have struck you to the heart . . .
Ich will es küssen mit dem letzten Atem . . .	I want to kiss it with my last breath . . .
dich nie mehr loslassen . . .	never let you go again . . .
In deine Augen sehen . . .	Look into your eyes . . .
Alles Licht kam ja aus deinen Augen . . .	All light once came from your eyes . . .
mir schwindelte, wenn ich dich ansah . . .	my head swam whenever I looked at you . . .
Nun küss ich mich an dir zu Tode.	Now I shall kiss you until I die of it.
Aber so seltsam ist deine Auge . . .	But your eyes are so strange . . .
Wohin schaust du?	Where are you looking?
Was suchst du denn?	What are you looking for?

(*looks toward the house*)

—Please turn the page quietly.—

Steht dort jemand?
Wie war das nur das letzte Mal?
War das damals nicht auch in deinem Blick?
Nein, nur so zerstreut . . . oder . . .
und plötzlich bezwangst du dich . . .
Und drei Tage warst du nicht bei mir . . .
keine Zeit . . .
so oft hast du keine Zeit gehabt in diesen letzten Monaten . . .
Nein, das ist doch nicht möglich . . .
das ist doch . . .
Ah, jetzt erinnere ich mich . . .
der Seufzer im Halbschlaf . . . wie ein Name . . .
Du hast mir die Frage von den Lippen geküsst . . .
Aber warum versprach er mir heute zu kommen?
Ich will das nicht . . . nein, ich will nicht . . .
Warum hat man dich getötet? Hier vor dem Hause . . .
hat dich jemand entdeckt?
Nein, nein . . .
mein einzig Geliebter . . . das nicht . . .
Oh, der Mond schwankt . . . ich kann nicht sehen . . .
Schau mich doch an.
Du siehst wieder dort hin?
Wo ist sie denn, die Hexe, die Dirne . . .
die Frau mit den weissen Armen . . .
Oh, du liebst sie ja, die weissen Arme . . .
wie du sie rot küsst . . .
Oh du . . . du, du . . . Elender, du Lügner . . . du . . .
Wie deine Augen mir ausweichen!
Krümmst du dich vor Scham?

Is someone standing there?
How was it, the last time?
Wasn't the same thing in your glance then?
No, I'm so confused . . . or . . .
and suddenly you restrained yourself . . .
And for three days you didn't come . . .
no time . . .
so often you had no time in these last months . . .
No, it isn't possible . . .
it isn't . . .
Ah, now I remember . . .
that sigh, when you were half asleep . . . like a name . . .
You kissed the question from my lips . . .
But why did he promise to come today?
I won't have it . . . no, I won't . . .
Why did they kill you? Here, in front of the house . . .
did someone discover you?
No, no . . .
my only love . . . not that . . .
Oh, the moon is wavering . . . I can't see . . .
Look at me!
Are you looking over there again?
Where is she, the witch, the trollop . . .
the woman with the white arms . . .
Oh, you do love them, the white arms . . .
how you kiss them 'til they're red . . .
Oh you . . . you, you . . . wretch, you liar . . . you . . .
How your eyes avoid me!
Are you squirming in shame?

(*She kicks him.*)

Hast sie umarmt . . . Ja? so zärtlich und gierig . . .
und ich wartete . . .
Wo ist sie hingelaufen, als du im Blut lagst?
Ich will sie an den weissen Armen herschleifen . . .
So . . .
Für mich ist kein Platz da . . .
Oh! nicht einmal die Gnade, mit dir sterben zu dürfen . . .
Wie lieb, wie lieb ich dich gehabt hab' . . .
Allen Dingen ferne lebte ich . . . allen fremd.
Ich wusste nichts als dich . . .
dieses ganze Jahr seit du zum ersten Mal meine Hand nahmst . . .

You embraced her . . . right? so tenderly and greedily . . .
and I waited . . .
Where did she run off to, while you were lying here in your own blood?
I'll drag her here by her white arms . . .
Like this . . .
There's no room for me . . .
Oh, not even the kindness to be allowed to die with you . . .
How much, how much I loved you . . .
I lived far from everything . . . a stranger to all.
I knew nothing but you . . .
this whole year since you first took me by the hand . . .

Oh, so warm . . . nie früher liebte ich
jemanden so . . .
Dein Lächeln und dein Reden . . .
Ich hatte dich so lieb . . .
Mein Lieber . . . mein einziger Liebling . . .
hast du sie oft geküsst? . . . während ich
vor Sehnsucht verging?
hast du sie sehr geliebt?
Sag nicht: ja . . .
Du lächelst schmerzlich . . .
vielleicht hast du auch gelitten . . .
veilleicht rief dein Herz nach ihr . . .
Was kannst du dafür?
Oh, ich fluchte dir . . .
Aber dein Mitleid machte mich glücklich . . .
Ich glaubte, war im Glück . . .
Liebster, Liebster, der Morgen kommt . . .
Was soll ich allein hier tun?
In diesem endlosen Leben . . .
in diesem Traum ohne Grenzen und
Farben . . .
denn meine Grenze war der Ort, an dem du
warst . . .
und alle Farben der Welt brachen aus
deinen Augen . . .
Das Licht wird für alle kommen . . .
aber ich allein in meiner Nacht?
Der Morgen trennt uns . . . immer der
Morgen . . .
So schwer küsst du zum Abschied . . .
Wieder ein ewiger Tag des Wartens . . .
oh, du erwachst ja nicht mehr.
Tausend Menschen ziehn vorüber . . .
ich erkenne dich nicht.
Alle leben, ihre Augen flammen . . .
Wo bist du?
Es ist dunkel . . .
dein Kuss wie ein Flammenzeichen in meiner
Nacht . . .
meine Lippen brennen und leuchten . . . dir
entgegen . . .
Oh, bist du da . . .
Ich suchte . . .

—Marie Pappenheim

Oh, so warm . . . never before did I love
anyone like that . . .
Your smile and your speech . . .
I loved you so . . .
My love . . . my only darling . . .
did you kiss her often? . . . while I
was dying of longing?
Did you love her very much?
Don't say yes . . .
You smile sadly . . .
perhaps you suffered too . . .
maybe your heart called out for her . . .
How can you help it?
Oh, I cursed you . . .
But your compassion made me happy . . .
I believed, I was happy . . .
Dearest, dearest, morning is coming . . .
What shall I do here all alone?
In this endless life . . .
in this dream without limits and
colors . . .
for the limit of my existence was the place
where you were . . .
and all the colors in the world shone
from your eyes . . .
Light will come for everyone else . . .
but I—alone in this night of mine?
Morning separates us . . . always morning . . .

How heavy your parting kiss is . . .
Another endless day of waiting . . .
oh, you won't wake up again.
A thousand people pass by . . .
I cannot recognize you.
All are alive, their eyes burn . . .
Where are you?
It is dark . . .
your kiss, like a flaming signal in this
night of mine . . .
my lips burn and gleam . . . towards
you . . .
Oh, there you are . . .
I've been looking . . .

—translation by S.L.

bravo!

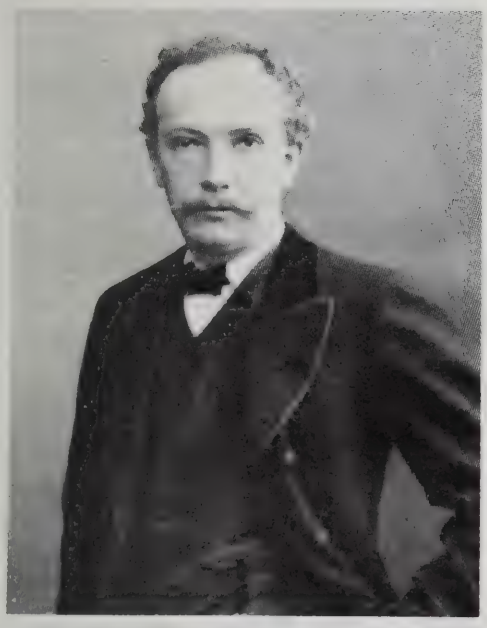
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Richard Strauss
Also sprach Zarathustra, Tone poem for large orchestra, Opus 30



Richard Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He began the composition of Also sprach Zarathustra *in Munich on 4 February 1896 and completed it on 24 August. Strauss himself conducted the Municipal Orchestra of Frankfurt-am-Main in the first performance on 27 November 1896. The American premiere took place in Chicago just over two months later, on 5 February 1897, with Theodore Thomas conducting the Chicago Symphony. Later the same year—on 29 October—Emil Paur led the first Boston Symphony Orchestra performance. Since then it has been given here under the direction of Wilhelm Gericke, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky, Eleazar de Carvalho, Lorin Maazel, Erich Leinsdorf, William Steinberg, Michael Tilson Thomas, and Kazuyoshi Akiyama. The most recent performances in Symphony Hall, in December 1981, were conducted by Seiji Ozawa. Emil Tchakarov led the work in a Tanglewood performance in July 1984. The score calls for a large orchestra consisting of piccolo, three flutes (third doubling as second piccolo), three oboes, English horn, two clarinets plus E-flat clarinet and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, two bass tubas, timpani, bass drum, cymbals, triangle, orchestral bells, a deep bell, two harps, organ, and strings. The organist in these performances is James David Christie.*

Surely no major philosopher has ever had a closer relationship to music and musicians than Friedrich Nietzsche, and no work of philosophy has inspired more musical compositions than his *Also sprach Zarathustra*. Nietzsche was an excellent pianist and an amateur composer as well, having turned out a fair number of choral works both sacred and secular, songs, and piano pieces by his thirtieth year.* And even as late as 1887, when he was forty-three, he published a work for chorus and orchestra entitled *Hymnus an das Leben* ("*Hymn to Life*") to a text by the woman he once hoped to marry, Lou von Salome. But the central experience in Nietzsche's musical life, reflected in his writings ever after, was his acquaintance with Wagner, whose music at first overwhelmed him totally, to such an extent that he turned the end of his first book, *The Birth of Tragedy out of the Spirit of Music* (1872), which had begun as a study of the ritual origin of Greek tragedy, into a paean to Wagner's work. Gradually, though, he became disillusioned with Wagner and eventually turned into one of his most outspoken opponents.

But in addition to being drawn to some of the musical questions of the day, at least as they reflected his own concerns, Nietzsche was also a source for music in others.

*A scholarly critical edition of Nietzsche's music has been published, and three of his songs have been recorded by Dietrich Fischer-Dieskau as part of a series of eight records surveying *Stilwandlungen des Klavierliedes 1850-1950* ("Stylistic Changes in the Piano-Accompanied Song, 1850-1950") on the imported Electrola label (they are to be found on the disc entitled *Lieder der Neudeutschen* ["Songs of the 'New Germans' "]). Composed before Nietzsche's fateful encounter with Wagner, they reflect primarily the influence of Schumann.

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His best-known work, *Also sprach Zarathustra* (1883-1885), served as the basis for songs by Schoenberg, Delius, Medtner, and Taneyev, as well as larger works by Mahler (Third Symphony), Delius (*A Mass of Life*), and Strauss, not to mention such lesser known composers as Diepenbrock, Rezničeк, Peterson-Berger, Campo, and Ingenhoven.

Also sprach Zarathustra has an unusually poetic text for a work of philosophy, loosely narrative in character, filled with extraordinary imagery and wordplay. It consists of four parts containing some eighty short sections, each recording the (invented) sayings of Zarathustra (Zoroaster to the Greeks) covering all sorts of diverse topics; each section ends with the formula "*Also sprach Zarathustra*" ("Thus spoke Zarathustra"). From the beginning, Zarathustra speaks of the death of God and man's need to overcome himself, to become the overman,* to break out of the inertia and cultural conditioning that is so much a part of life that it is considered "human nature."

Strauss became acquainted with Nietzsche's work while reading in preparation for work on his first opera, *Guntram*. What interested him most of all was the philosopher's criticism of the established church and ultimately of all conventional religion. Strauss was the last composer who could be called an intellectual, but he made the courageous decision to attempt to deal with Nietzsche's philosophical ruminations as a symphonic poem. Perhaps he was attracted by the beauty of the language in the poem, of which Nietzsche himself said (in his *Ecce Homo*) that it might well be considered a musical composition. But it is one thing to regard a poetic text as being "musical" in some metaphorical sense and quite another to compose music about it!

Strauss's approach avoided what is perhaps the fundamental notion of Nietzsche's philosophy—that the same events will recur eternally on a grand scale—even though that might have lent itself perfectly to a gigantic rondo! He chose, instead, one particular theme of the work, which he described after the first Berlin performance:

> I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Übermensch*.

For a musical setting of this plan, Strauss conceived a form in one enormous movement that has little in common with the traditional musical forms which, however extended, had been the framework behind such earlier works as *Don Juan* (an extended sonata) or *Till Eulenspiegel* (a free rondo). For *Zarathustra*, Strauss selected a limited number of section titles from Nietzsche's work and arranged them in a way that made possible musical variety and development of material, quite unconcerned that they were presented in an order quite different from the philosopher's—Strauss was, after all, creating a work of music, and was seeking particularly musical means to express the main idea.

The most important of the unifying musical ideas—it comes up again and again—is the use of two keys, C and B, whose tonic notes are as close together as they can be melodically, though harmonically they are very far apart, to represent the natural world on the one hand and the inquiring spirit of man on the other. Time and again

*Nietzsche used the German word "*Übermensch*" for his notion of the elevated being who overcomes the finitude of this life *in* this life, not through brute power, but rather (as the root word "*Mensch*" implies) through attaining a superiority in those characteristics that are uniquely human. Shaw's *Man and Superman* popularized an alternative translation of the term, but these days it is too closely associated in our minds with comic book heroes to be of use when discussing Nietzsche or his ideas.

these two tonalities will be heard in close succession—or, indeed, even simultaneously. This frequent pairing helps justify the very ending of the work, which has been hotly debated since the first performance.

At the head of the score Strauss printed the opening lines of Nietzsche's prologue, in which Zarathustra observes the sunrise and announces his decision to descend to the world of mankind from the lonely spot high up in the mountains where he has passed ten years. The opening of the tone poem is a magnificent evocation of the primeval sunrise, with an important three-note rising figure in the trumpets representing Nature and the most glorious possible cadence in C (alternating major and minor at first before closing solidly in the major). That trumpet theme is the single most important melodic motive of the work.

Immediately there is a drastic change of mood to the section entitled **Von den Hinterweltlern** ("On the Afterworldly"), the most primitive state of man, which is, to Nietzsche, the condition of those who put their faith in an afterlife rather than seek fulfillment in this life. Gloomy, insubstantial phrases soon introduce an important new theme (heard here in B minor) leaping up, pizzicato, in cellos and basses; this theme is used throughout to depict man's inquiring mind. Strauss satirizes those inquiries that lead to religion by quoting the opening phrase of the plainsong *Credo* in the horns and moves into a lush passage of conventional sweetness for the strings divided into sixteen parts.

This leads into **Von der grossen Sehnsucht** ("On the Great Longing"), a passage that appears much later in Nietzsche's book, but its title was so apt for Strauss's plan—to depict man's yearning to move beyond ignorance and superstition—that he uses it at this point. The section is developmental in character, combining the B minor "inquiring mind" motive with the C major "nature" motive, while casting further aspersions at religion by quoting the *Magnificat* melody as well as the *Credo*. A vigorous new figure rushes up from the depths of the orchestra, gradually overpowering everything else. With a harp glissando it sweeps into **Von den Freuden- und Leidenschaften** ("Of Pleasures and Passions").

This section, in C minor, links man's sensual life with Nature (through the key relationship) rather than his spirit. It introduces a passionate new theme followed by an important motive blared out by trombones and heard frequently thereafter, sometimes identified as the theme of "satiety," representing the protest of those higher elements of spirit against such indulgence. This theme has elements related harmonically to both keys, C and B, and therefore plays an important part in the proceedings. A development of this material, **Das Grablied** ("The Tomb Song"), follows immediately in B minor and related keys.

It dies away into the depths as cellos and basses begin a passage in strict imitation labeled **Von der Wissenschaft** ("On Science"). What could be more scientific than a fugue? And this one begins with the notes of the Nature theme, in C, followed immediately by the three notes of the B minor triad, then continuing to all the remaining pitches of the chromatic scale. The imitations work the tonality around to B minor again, and a new developmental section gets underway, climaxing in **Der Genesende** ("The Convalescent"), in which vigorous statements of the fugue theme, beginning in the bass, intertwine with the "satiety" theme, leading finally to a powerful C major triple-forte for full orchestra, breaking off into pregnant silence. The next chord? B minor, bringing in an extended new development of several of the major ideas, treated with extraordinary orchestral virtuosity.

This comes to an end in an utterly unexpected way—by turning into a Viennese waltz, and a waltz in C major at that! For this section Strauss borrows Nietzsche's title **Das Tanzlied** ("The Dancing Song"). Here, for the very first time in Strauss's life, he seems ready to take on his older namesakes, the *other* Strausses who were renowned as the waltz kings. And here, already, we can get more than a tiny glimpse

of *Der Rosenkavalier*, still some sixteen years in the future. This waltz begins as an amiable and graceful dance with a theme based on the Nature motive, but it soon builds in energy and vehemence, as many of the earlier themes make their appearance, only to be destroyed in turn by the "satiety" motive, which takes over fiercely at the climax of the score (corresponding to a similar climax in the book), as a great bell tolls twelve times.

Strauss marks this passage in the score **Nachtwandlerlied** ("Night Wanderer's Song"), though that word is not used by Nietzsche. The equivalent passage in the book is "*Das andere Tanzlied*" ("The Other Dancing Song"), where a bell peals twelve times and between each of its clangs the poet inserts a line of the poem "*O Mensch! Gib Acht!*" ("O man, take care!"); the entire poem, which was used by Mahler in his Third Symphony, is recapitulated later in the fourth part of Nietzsche's book. Strauss treats the passage as purely instrumental; the bell rings every four measures, ever more softly, as the music settles onto a chord of C major, only to slip, with magical effect, into a gentle, bright B major for the coda, in which the violins present a sweet theme representing "spiritual freedom." It moves delicately up to the heights, in the top strings and woodwinds, to all appearances preparing a conclusion on the B major chord.

Yet this B is softly but insistently undercut by cellos and basses, pizzicato, with the rising three-note "Nature" motive, as if to say: Earth—the natural world—abides in spite of all. Four more times the upper instruments reiterate their chord of B, only to find that the bottom strings repeat the C with quiet obstinacy, finally bringing the work to an end.

Those last measures, *almost* closing in two keys simultaneously, aroused endless discussion when the work was first performed. One Boston critic, Louis Elson, found nothing to admire in the piece, which he characterized as "chaos"; referring to the title of the tone poem, he commented:

> Zarathustra . . . did everything but speak; he had an impediment in his speech which caused him to stutter even the most beautiful phrases. At the end of the work there is a modulation from the key of B to the key of C that is unique, for the Gordian knot is cut by the simple process of going there and going back again. If such modulations are possible, then the harmony books may as well be burnt at once.

But Elson showed no sign of appreciating Strauss's carefully worked out opposition of the two keys throughout the work, which alone justifies that extraordinary conclusion. Indeed, though Strauss admitted to and even explained the literary program that lay at the back of his mind when composing, his artful *musical* development—the interaction between two keys that normally have little relationship to one another, the rich thematic progress creating its own unique pattern of statement and recapitulation, the brilliant scoring—produced a work that really does not need its program for support. It is more likely, in fact, that the better one knows Nietzsche's book, the less useful it is as a guide to the music. At the same time, Strauss's rich invention, lavish display of sheer technique, and imaginative treatment of a basic formal problem provide quite enough to occupy the attention during the performance of this colorful score.

—Steven Ledbetter

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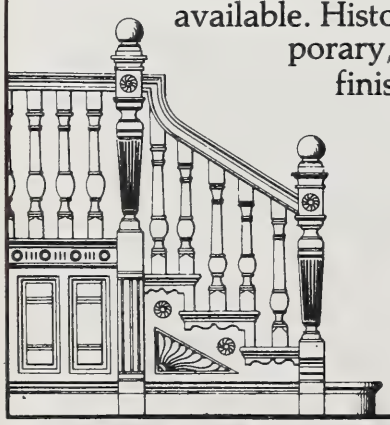
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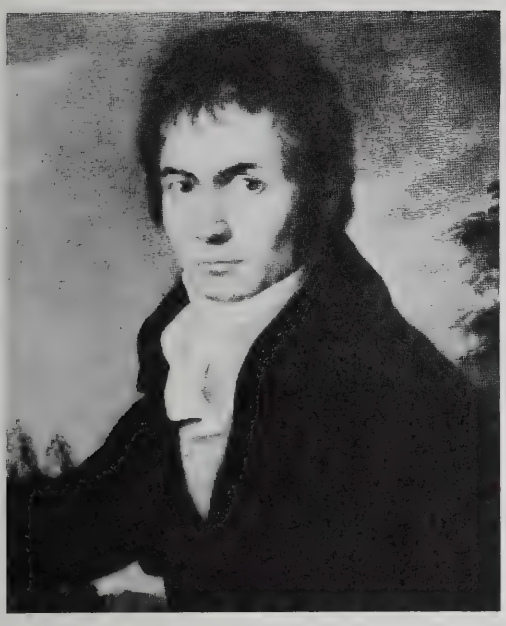
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Ludwig van Beethoven
Symphony No. 3 in E-flat, Opus 55, *Eroica*



Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770, and died in Vienna on 26 March 1827. The Eroica *was composed between May and November 1803, with some further polishing in the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804, Beethoven conducting; the first public performance took place in Vienna on 7 April 1805. The theme of the slow movement was published under the title "Judgment Hymn" in an issue of* The Euterpiad *(Boston, 1820-22), but the earliest performance in this country came later. Though the* Eroica *was evidently performed in the United States in an arrangement for septet as early as 1828, the first American performance with full orchestra came in the inaugural season of the Philharmonic Society in New York, on 18 February 1843, under the direction of Ureli Corelli Hill. Boston first heard the symphony on 5 May 1849, with George J. Webb conducting the Musical Fund Society in Tremont Temple. Georg Henschel led the first Boston Symphony performances in November 1881 on the fifth program of the orchestra's inaugural season, and it has since been performed under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Vladimir Golschmann, Richard Burgin, Bruno Walter, Charles Munch, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, Jean Martinon, Stanislaw Skrowaczewski, Max Rudolf, William Steinberg, Claudio Abbado, Colin Davis, Ferdinand Leitner, Seiji Ozawa, Klaus Tennstedt, Christoph Eschenbach, and, most recently in Symphony Hall, in November 1979, Edo de Waart. There have been performances at Tanglewood since then under the direction of Ormandy, Kurt Masur, and Leonard Bernstein, who led the most recent one in August 1983. The score calls for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.*

Rarely has any composition been so closely entwined with an anecdote about its composer's life as Beethoven's *Eroica* Symphony and the story of its intended dedication to Napoleon. On the face of it, everything seems direct and simple. Beethoven's friend, Ferdinand Ries, recalled the incident this way:

> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica.*



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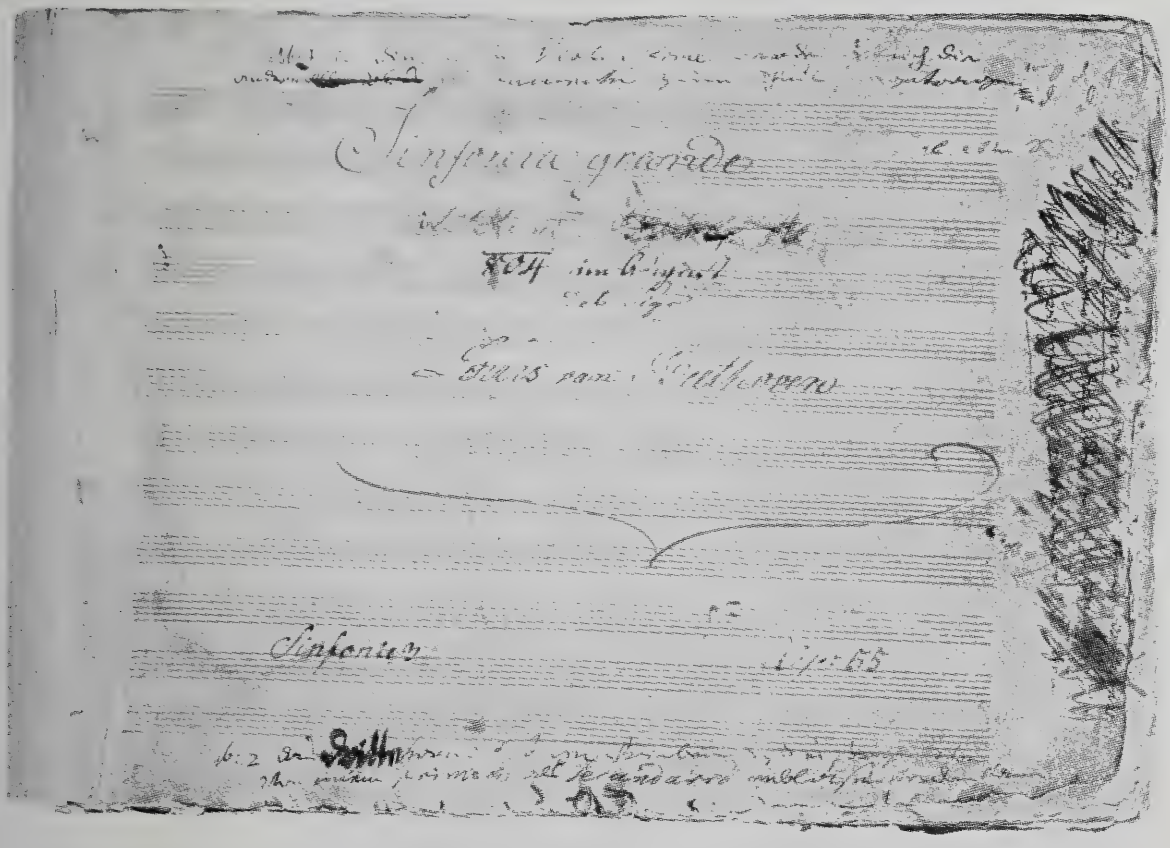
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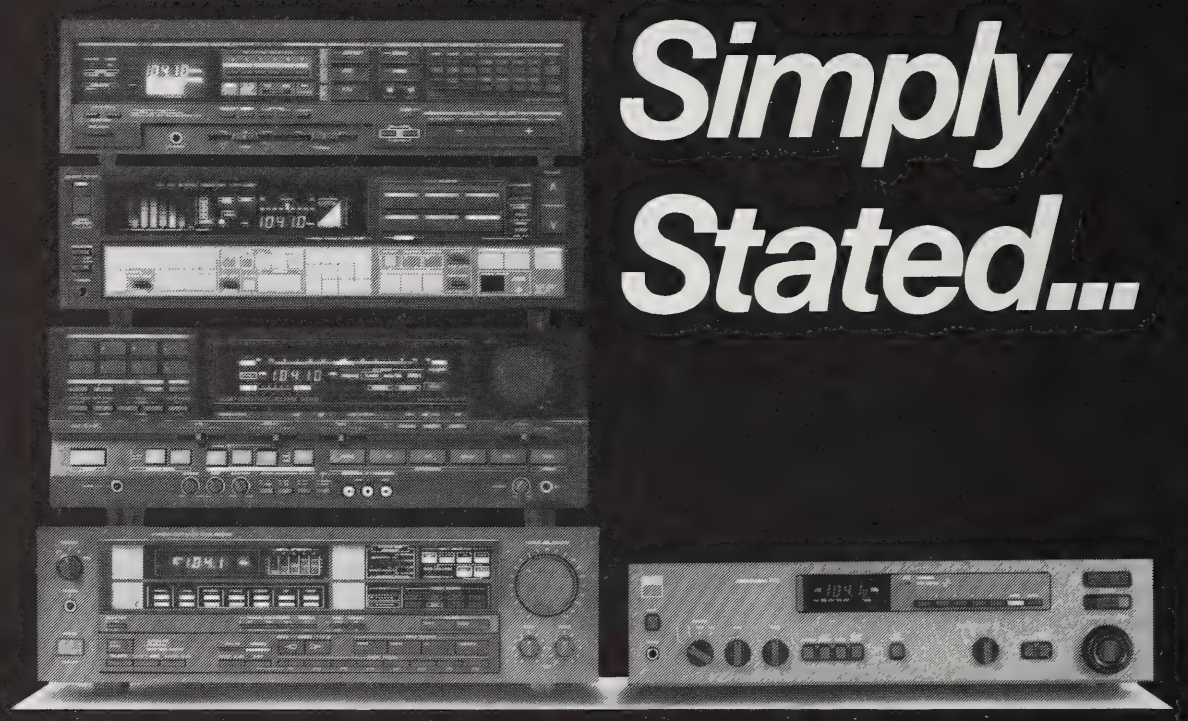
Stated thus, it appears that Beethoven admired the republican Napoleon, the hero of the French Revolution, and despised the later Napoleon, the emperor and despot. But, in fact, the composer's feelings were more ambivalent and fluctuated wildly over many years. As early as 1796-97 he had composed some patriotic fighting songs which were explicitly anti-French. And when a publisher suggested in 1802 that he compose a sonata to celebrate the Revolution, Beethoven wrote explicitly of his disillusionment with Napoleon for having concluded a Concordat with the Vatican.

Beethoven's notion of dedicating a symphony to Napoleon, formed while he was writing the piece in the summer of 1803, had already begun to weaken by October when he found out that his patron, Prince Lobkowitz, would be willing to pay a good fee for the dedication and performance rights for six months. The composer then thought of titling the symphony "*Bonaparte*" but dedicating it to Lobkowitz. This was evidently the state of affairs in May 1804 when he heard from Ries the disconcerting news that Napoleon had declared himself emperor and (according to Ries's account) tore up the title page in a fine dramatic gesture and rewrote it as "*Sinfonia eroica*" ("heroic symphony").

Unfortunately, however accurate Ries's recollection may be in the broad outline, it is mistaken in the final point: the title *Eroica* was not used until the parts were published over two years later. The title page that Beethoven tore up may have been that to his own manuscript (which has since disappeared), but another manuscript (in the hand of a copyist) which was in Beethoven's possession reveals his outburst of emotion. The copyist had headed the manuscript "*Sinfonia grande intitolata Bonaparte*," but the last two words are heavily crossed out—indeed, almost obliterated. Still, at some point, Beethoven himself added the words "*Geschrieben auf Bonaparte*" ("written on Bonaparte") in pencil on the title page, suggesting that he



Title page from a copyist's manuscript of Beethoven's Third Symphony; the words "intitolata Bonaparte" are crossed out.



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later reconsidered his emotional outburst. This reconsideration may have taken place already by August of 1804, when he wrote to the publishers Breitkopf & Härtel in Leipzig to offer his latest works—a cornucopia including the oratorio *Christ on the Mount of Olives*, "a new grand symphony" (the Third), the Triple Concerto, and three piano sonatas, including two of the most famous (the *Waldstein*, Op. 53, and the *Appassionata*, Op. 57). At that time, Beethoven noted to the publisher "The title of the symphony is really *Bonaparte*."

By 1805, though, war broke out again between Austria and France after a peace that had held since about 1800. A title like *Bonaparte* would have marked Beethoven as politically suspicious. Thus, when it was published in 1806, the work became known as *Sinfonia eroica*. The heroism involved is not the revolutionary propaganda of the true believer; it involves death as well as affirmation. Beethoven's most recent biographer, Maynard Solomon, sees the symphony as Beethoven's rejection of the heroic ideals of the Revolution that had been spawned in the Enlightenment, owing to the fatal imperfection of the ruler, whose coming proved to be less than totally enlightened.

There was another "fatal imperfection" that played an increasing role in Beethoven's consciousness (and perhaps therefore in the character of his music) in these years: the physical infirmity of deafness, of which the composer had been gradually becoming aware for some time. He wrote to two of his close friends in the summer of 1801 and revealed to them the awful secret that the one sense he prized more than any other was gradually weakening, despite the efforts of doctors to do something about it. Then, late in that year or early in the next, he was walking in the woods near Heiligenstadt with Ferdinand Ries, who pointed out a shepherd playing a homemade flute. Beethoven, realizing that he had not heard anything at all, became very upset. (Were they to take that same walk today, Ries might not hear the shepherd's pipe either, since it would most likely be drowned in traffic noises; Heiligenstadt is no longer a quiet country retreat but is within the city limits of Vienna.) Although Beethoven was sometimes merry enough in this period, he suffered from wide emotional swings and on at least one occasion contemplated suicide. In October 1802 he wrote a lengthy personal statement (which he then retained privately until his death a quarter of a century later) now known as the Heiligenstadt Testament; here he placed full responsibility for his apparent misanthropy and willfulness on the increasing awareness of his infirmity (this was a little disingenuous considering the stories of his moods and stubbornness even from childhood).

Despite the fact that Beethoven's deafness came on more slowly than is often believed (even as late as the 1820s visitors could occasionally make themselves understood by shouting into an ear trumpet), the simple fact of its approach was personally devastating even when his hearing was still good enough to allow him to take part in musical performances; the progressive deterioration meant that it was only a matter of time before such performances would no longer be possible. Beethoven's response to this dark night of the soul was to turn to creation; in fact he began an extraordinarily fertile period, a time in which he turned out most of the works that have generated the popular view of the composer wresting control of his fate from a malign universe. (Maynard Solomon refers to this period as the "heroic decade.") And the first of these new and overpowering works was the Third Symphony.

Early listeners were astonished most of all, perhaps, by the unusual length of the symphony: it ran almost twice as long as any symphony written to that date. Beethoven was aware of the dangers inherent in the length of the work, but he still insisted on the importance of repeating the first-movement exposition, which thereby assures the maximum length of a given performance. Now, it is most unusual for a



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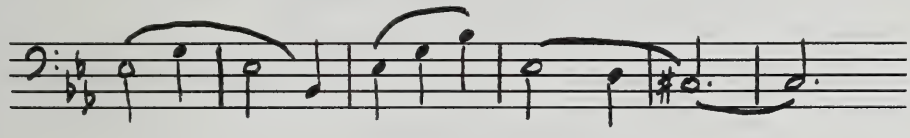
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musical composition to appear in which the overall size doubles overnight, as it were, in comparison with works that have gone immediately before. Here an analogy with biological evolution may be appropriate (though it is usually dangerous and misleading when applied to the history of an art form). The creation of the *Eroica* is somewhat akin, in the surprise it arouses, to a child who grows to twelve feet in height born to six-foot-tall parents. Not the least of the surprises would be the viability of the offspring, the fact that the gravitational force of the earth did not crush the bones and overpower the muscles that had evolved for an organism half the size. Similarly we may marvel at a symphonic movement that is double the length of its predecessors (the first movements of Beethoven's first two symphonies ran 298 and 360 measures respectively; the first movement of the *Eroica* is but five bars short of 700). But the movement has not simply doubled its size with twice as many measures in each section. The proportions have changed, too, in a vital way that is made possible—even necessary—by a different thematic character.

In the symphonies of Haydn, Mozart, and the earlier Beethoven, the lion's share of the time is allotted to the laying out of the main thematic ideas and the tension inherent in the key relationships that they have with one another (the part known as the "exposition") and the resolution of those tensions (the "recapitulation"). The development section, which comes in between and takes the musical discourse through a series of modulations ultimately returning to the home key, was usually shorter than the exposition or recapitulation. A concluding coda, which simply reaffirmed the home key in the strongest possible way, would be shorter still.

In the *Eroica*, these proportions underwent a dramatic change. Although the exposition and recapitulation remained roughly the same size, the development grew to mammoth proportions, becoming the longest section of the movement; and the coda, far from being a perfunctory closing fanfare, became almost as long as the exposition. How was this possible? The answer lies basically in the concentration of the musical ideas and their harmonic implications.

The first movement of the *Eroica* has not a single theme that stands complete in and of itself, no melody that runs its course and comes to a full stop. On the contrary, things begin in a straightforward way but shade off immediately into doubt and ambiguity. This is most strikingly observed in the very first theme:



Much has been made of the fact that Mozart supposedly used the same idea in the overture to his youthful opera *Bastien und Bastienne*. But Mozart's overture corresponds to Beethoven's theme only for the first eight notes. It is the tenth note—the C-sharp that Beethoven leaves dangling uncomfortably at the end (a feature of his earliest musical sketch for this piece)—that infuses such energy into the *Eroica* theme, enough energy to generate that unusually lengthy musical discourse, one function of which is to explain the meaning of the C-sharp, a note that does not belong in the key of E-flat.

The troublesome note appears in every conceivable context, as if Beethoven is trying to suggest each time, "Perhaps *this* is its true meaning." In the exposition, it is a C-sharp (which is to say that, when it resolves, it moves *up* to D); in the recapitulation it functions as a D-flat (the same pitch, but written differently) by moving *down* to C. Finally, in a two-fisted way that we recognize as characteristic of the "heroic decade," Beethoven presents us with a direct challenge: after ending his recapitulation with a solid return in the home key of E-flat, Beethoven suddenly

makes the entire orchestra jump to a loud D-flat chord. The glove has been cast into our faces: here is the direct confrontation of the home key with its most problematic element. What are we to make of it? Beethoven makes of it a new developmental section of great breadth that takes us back to the home key triumphantly, having exorcised that disturbing, out-of-place note. Only now, at the very end of the movement, do we hear the opening musical idea presented four successive times (with orchestral excitement building throughout) as a complete melody *without* the last two notes of the theme as quoted above.

Of course, a great deal happens in that monumental first movement aside from the issue of E-flat and C-sharp. Beethoven's control of the constant flux of relative tension and relative relaxation from moment to moment throughout that gigantic architectural span remains one of the most awe-inspiring accomplishments in the history of music.

Although the first movement is perhaps the most remarkable in terms of the degree of new accomplishment it reveals, each of the other movements is justly famous in its own right. The Adagio assai generated heated discussion as to the appropriateness of including a funeral march in a symphony; it is Beethoven at his most sombre. No attentive listener can fail to be moved by the shattering final measures in which the dark march theme of the opening returns for the last time, truncated, broken into fragments in a dying strain: a convincing demonstration of the power inherent in the music of silence. Beethoven's comment upon hearing of the death of Napoleon in 1821 is well known: "I have already written the music for that catastrophe." He seems in the end to have admired, on the whole, the meteoric figure who, over the years, inspired such violently contrasting reactions.

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The whirlwind of activity in the scherzo scarcely ceases for a moment. All suggestion of the traditional *menuetto* of symphonic third movements vanishes before a torrent of rushing notes and the irregular phrase structure of the opening. The three horns have an opportunity to show off in the Trio. The third horn was something of a problem, it seems, since Beethoven found it necessary to add a special note to the score about it. Conventional practice was to play (and write for) horns in pairs, with the first horn having a higher part and the second a much lower part (both parts being assigned to specialists in the given range). Perhaps to assure potential performers that the presence of the third horn part was not an undue burden, Beethoven noted that the part could be played by *either* a first or second hornist, i.e., it was not necessary to hire the expensive specialist in the more difficult higher notes.

The last movement recalls one of Beethoven's major successes of the years immediately preceding—his ballet music for *The Creatures of Prometheus*. Its closing dance contained a musical idea that he had later worked into a set of piano variations (now known anachronistically as the "*Eroica* Variations") and to which he returned still later for the finale of the Third Symphony. Once again Beethoven produced a set of variations, sometimes using the bass of the theme, sometimes the melody. Compared to the powerful finales that he was later to write, this one is something of a letdown—though hardly a disappointment! The music is delightfully full of witty and felicitous touches, but it lacks the expressive weight of the earlier sections, having nothing like the tension of the opening movement, the sombre darkness of the funeral march, or the near-demonic energy of the scherzo. The finale starts out as nothing more than a cheerful, whistleable little tune varied in charming and characteristic ways. A fugal section in the center of the movement lends some density, and the wonderfully expressive oboe solo, accompanied by clarinets and bassoons in the Poco Andante just before the final rush to the end, lends an unexpected poignancy. The conclusion, with virtuosic outbursts in the horns and energetic fanfares for the full orchestra, loses nothing in the way of rousing excitement, no matter how many times we hear it.

Many years later (though before he had composed the Ninth Symphony), Beethoven maintained that the Third remained his favorite of all his symphonies. In saying this, he was no doubt recognizing what listeners have felt ever since: that in the *Eroica* they first know the mature Beethoven, the composer who has held such a grip on the public imagination and on the attention of later composers. They know the Artist as Hero, a role that was eagerly sought by the romantics after Beethoven's time and remains, perhaps, the most frequently encountered image of the artist to this day.

—S.L.

More . . .

H.H. Stuckenschmidt's *Schoenberg* (Schirmer) is the fullest and most up-to-date biographical study, but it says little about the music. Discussion of Schoenberg is often tendentious or highly technical, but Charles Rosen's *Arnold Schoenberg* (Viking paperback), a general introduction aimed at that mythological creature the "intelligent layman," avoids many of the pitfalls. He is particularly enlightening on the Expressionist period of *Erwartung*. A recent, significant study of the milieu in which Schoenberg created *Erwartung* is Carl Schorske's *Fin-de-siècle Vienna: Politics and Culture* (Knopf), which includes a chapter on Kokoschka and Schoenberg. Happily there is a substantial range of recordings of *Erwartung*, and several of those that are currently available offer something of special value, though none of them can be called definitive (if, indeed, such a thing is possible with a score so complex in its demands). Robert Craft recorded the work with soprano Helga Pilarczyk following a run of staged performances in Washington; the result is a reading of the soloist's part that comes across with uncommon dramatic force and with apt movements around the "stage" of the aural space; the stereo sound is clear, but the orchestra, though fully competent, is not of the highest calibre (CBS). The clearest, most transparent, and most energetic orchestral playing comes from the BBC Symphony under the direction of Pierre Boulez; the soloist is Janis Martin, who has an imposing voice that penetrates the complex orchestral textures, though her performance is not so varied dramatically as Pilarczyk's (CBS; this is part of a unique three-record set containing a number of first recordings, including *Die Jakobsleiter* [Schoenberg's unfinished oratorio "*Jacob's Ladder*"] as well as the work

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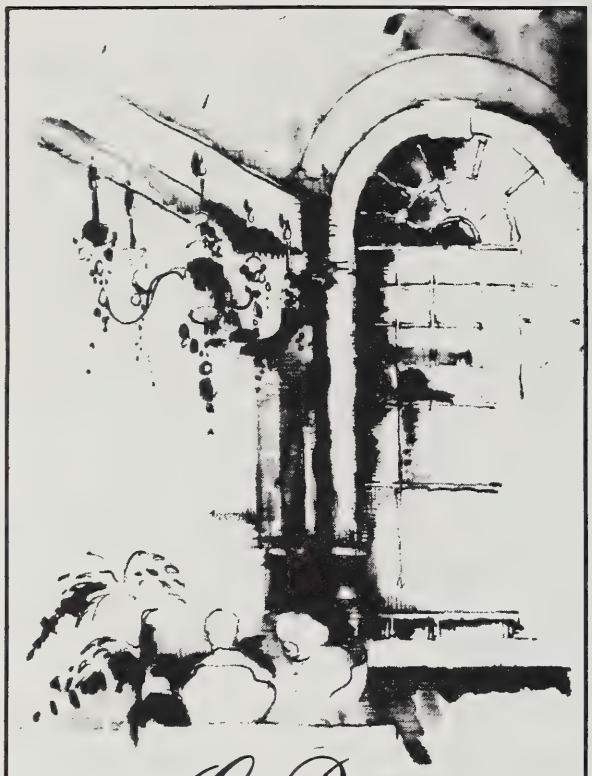
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that immediately followed *Erwartung*, *Die glückliche Hand*). Not to be forgotten, though of a different character altogether, is the recent recording with soprano Susan Davenny Wyner and the Orchestra of the Twentieth Century conducted by Arthur Weisberg (CRI); the performance is more elegiac than the others, less hysterical, as befits the soloist's own vocal style. There is also some superb playing by the orchestra. The Schoenberg is coupled with an important work otherwise unrecorded: Stefan Wolpe's Symphony of 1955-56.

Also sprach Zarathustra is exhaustively analyzed in the first volume of the three-volume biography *Richard Strauss: A Critical Commentary on his Life and Works* by Norman Del Mar (Barrie and Rockliff, London). Michael Kennedy's shorter study of Strauss in the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: the Man and his Music*, edited by Alan Walker, is worth looking into (Barnes & Noble). The best available translation of Nietzsche's *Also sprach Zarathustra* is by Walter Kaufmann in *The Portable Nietzsche* (Viking paperback). Seiji Ozawa and the Boston Symphony Orchestra have recorded the work for Philips (available on compact disc). The older recording by Fritz Reiner and the Chicago Symphony retains its status as a classic (RCA). Also worth checking out is the recording by Rudolf Kempe with the Dresden State Orchestra (on budget-priced Seraphim). Strauss himself recorded the work in the '40s, with the Vienna Philharmonic, a reading of both musical and historical interest (Turnabout).

The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). There have, of course, been many studies of the symphonies. George Grove's *Beethoven and his Nine Symphonies*, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essays appear in *Essays in Musical Analysis* (Oxford paperback). Recordings of Beethoven's works are, if anything, even more numerous than writings about him. Of the complete sets of the nine symphonies, I have particularly enjoyed the recordings of Herbert von Karajan with the Berlin Philharmonic (DG—especially the earlier set from 1961-62, which has fortunately been reissued), Leonard Bernstein's most recent set, with the Vienna Philharmonic (DG), and George Szell's recordings with the Cleveland Orchestra (CBS). Among the historically important recordings of the *Eroica*, Toscanini's with the NBC Symphony (Victrola) and Weingartner's with the Vienna Philharmonic (Turnabout) make an interestingly diverse pair. Among recent single recordings, I especially like Christoph von Dohnányi with the Cleveland Orchestra (Telarc, available on compact disc).

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Soprano Hildegard Behrens has appeared with virtually every major orchestra of international stature and has been heard in the world's leading opera houses. In 1983 she established herself as one of today's leading dramatic Wagnerian artists, with triumphs as Isolde in the Metropolitan Opera's *Tristan und Isolde* and as Brünnhilde in Bayreuth's *Ring*. Engaged with the Metropolitan Opera through the end of the decade, Ms. Behrens appears this year in *Cavalleria rusticana*, *Idomeneo*, and *Jenůfa*; last season she presented Met audiences with two new roles from her diverse repertoire, the title role in a new production of *Tosca* and Marie in Berg's *Wozzeck*. Ms. Behrens has made recent recital debuts at Carnegie Hall, in Chicago, and in Montreal, and she appeared at Carnegie Hall and in Boston last year with the Chamber Orchestra of Europe during its North American debut tour with Claudio Abbado conducting. Other highlights from previous seasons include performances as Tosca in Paris, engagements in Vienna and Hamburg in *Fidelio*, and Metropolitan Opera performances as Donna Anna in *Don Giovanni*, Leonore in *Fidelio*, Elettra in *Idomeneo*, and Sieglinde in *Die Walküre*. She made her Met debut as Giorgetta in *Il tabarro* in 1976, the year also of her Covent Garden debut in *Fidelio* and her National Theatre of Prague debut in Janáček's *Katya Kabanova*. During the summer of 1977 she made her Salzburg Festival debut in the title role of *Salome* in a new production, subsequently recorded, conducted by Herbert von Karajan. In 1979 she returned to Salzburg to sing the title role of Strauss's *Ariadne auf Naxos* under the baton of the late Karl Böhm. Ms. Behrens has also appeared at the Bavarian State Opera and L'Opera de Monte-Carlo, and her many roles have included the Wagnerian heroines Elisabeth, Elsa, and Senta, as well as leading roles in Smetana's *The Bartered Bride*, Strauss's *Die Frau ohne Schatten*, and Weber's *Der Freischütz*.

A distinguished orchestral soloist, Ms. Behrens has performed with Zubin Mehta and the New York Philharmonic, Sir Georg Solti and the Chicago Symphony, Seiji Ozawa and the Boston Symphony, Riccardo Muti and the Philadelphia Orchestra, Lorin Maazel and the Cleveland Orchestra, Herbert von Karajan and the Vienna Philharmonic, and the Orchestre de Paris under Daniel Barenboim. Her recordings include *Tristan und Isolde* under Leonard Bernstein on Philips, *Fidelio* with the Chicago Symphony under Solti on London, and *Der Freischütz* under Rafael Kubelik for Decca. Born in Oldenburg, Germany, Ms. Behrens studied voice at the Freiburg Conservatory. In 1972 she joined the Deutsche Oper am Rhein in Düsseldorf, where she was heard by von Karajan, who subsequently signed her for the now historic *Salome* at Salzburg. She now lives in New York City. Hildegard Behrens first appeared with the Boston Symphony Orchestra in a staging of *Fidelio* under Seiji Ozawa at Tanglewood in 1982. She has since rejoined the orchestra both at Tanglewood and at Symphony Hall for music of Wagner, Mozart, Strauss, and Berlioz. Her most recent appearances with the orchestra were for Berlioz's *La Mort de Cléopâtre* under the direction of Adam Fischer in March 1984.

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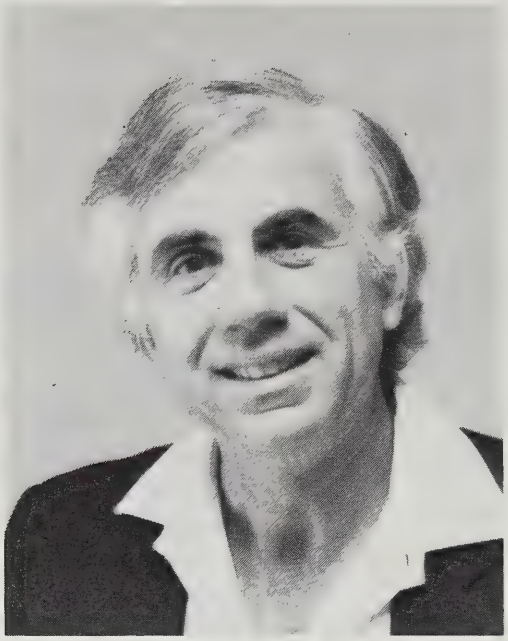
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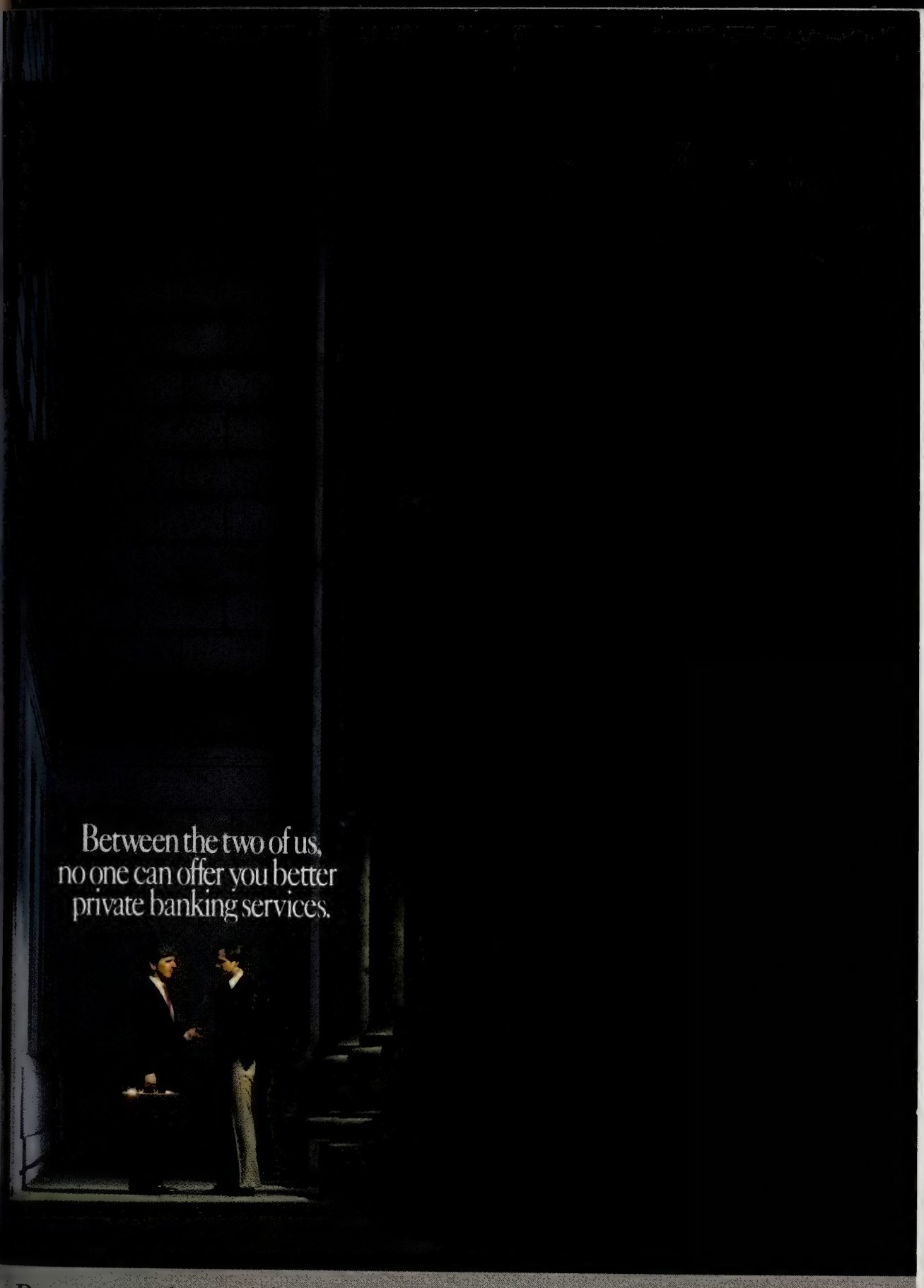
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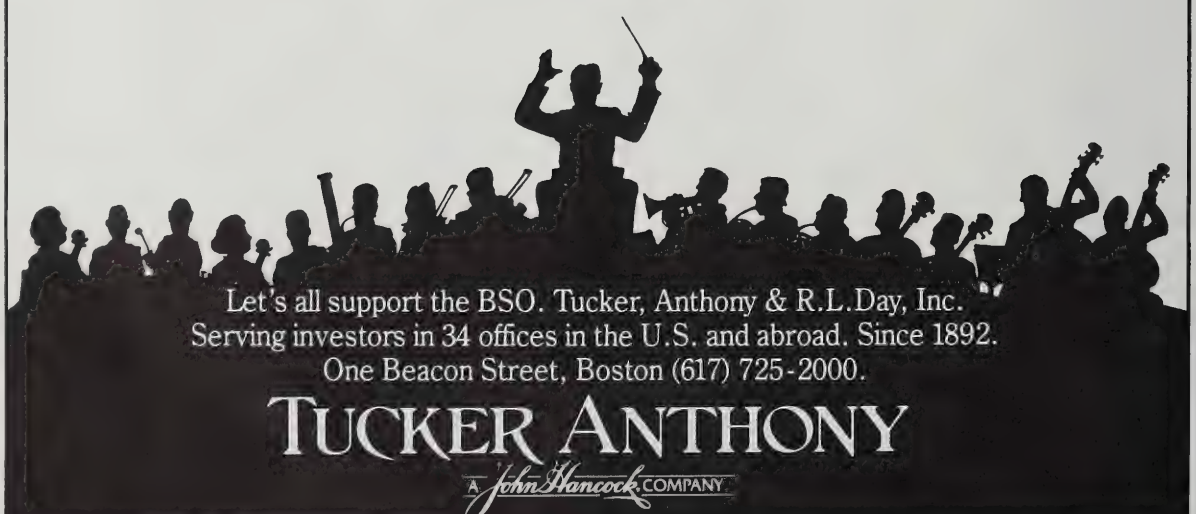
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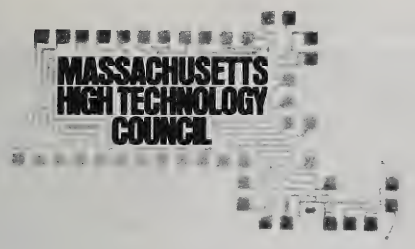
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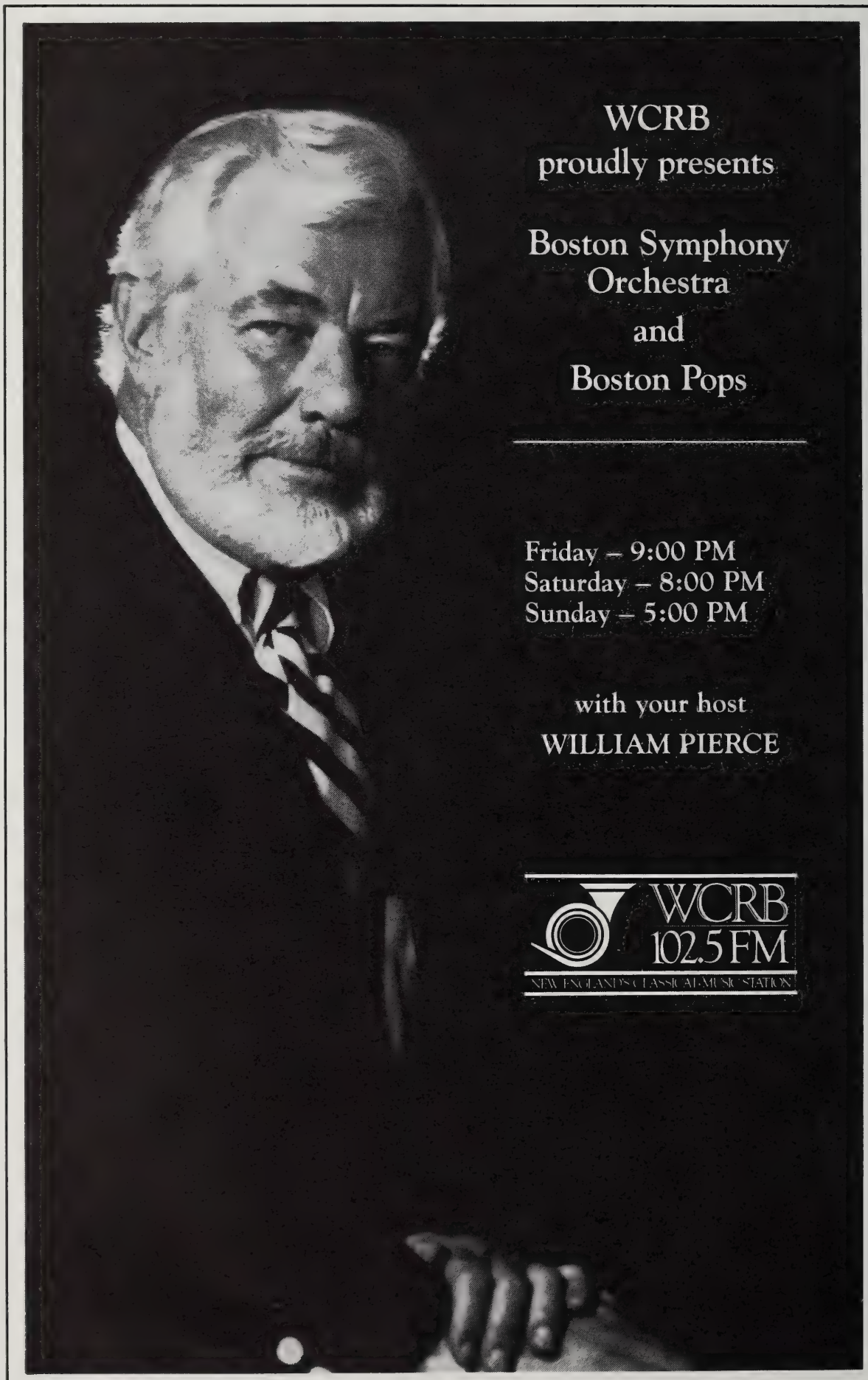
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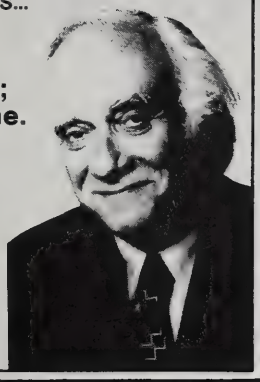

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Thursday 'B'—30 January, 8-9:55
Friday 'A'—31 January, 2-3:55
Saturday 'A'—1 February, 8-9:55
Tuesday 'B'—4 February, 8-9:55

SEIJI OZAWA conducting

Bartók	Music for Strings, Percussion, and Celesta
Mozart	Piano Concerto No. 19 in F, K.459

GILBERT KALISH

Ravel	*Mother Goose* (complete)

Wednesday, 5 February at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday '10'—6 February, 8-9:40
Friday 'B'—7 February, 2-3:40
Saturday 'B'—8 February, 8-9:40

SEIJI OZAWA conducting

Mahler	Symphony No. 3

JAN DeGAETANI, mezzo-soprano
WOMEN of the TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
BOSTON BOY CHOIR, THEODORE MARIER, director

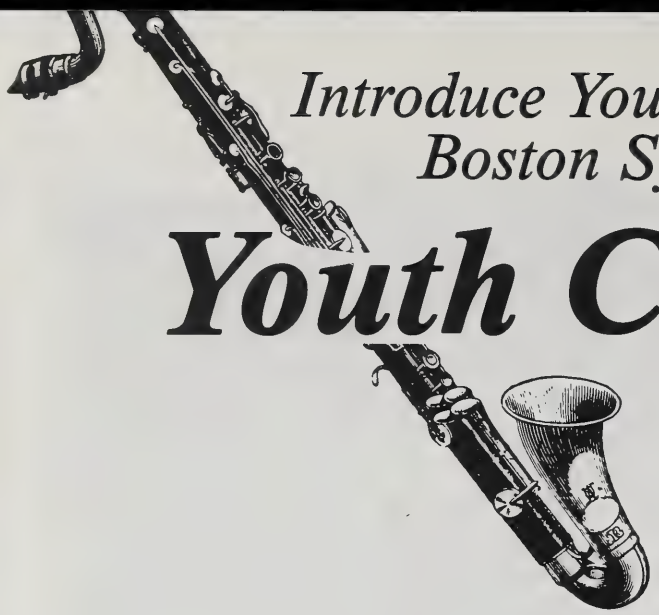
From Thursday, 13 February, through Saturday, 1 March, the Boston Symphony Orchestra will be on tour in Japan.

Thursday '10'—27 February, 8-10
Friday 'B'—28 February, 2-4
Saturday 'B'—1 March, 8-10

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN ANNEX, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 266-1492, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

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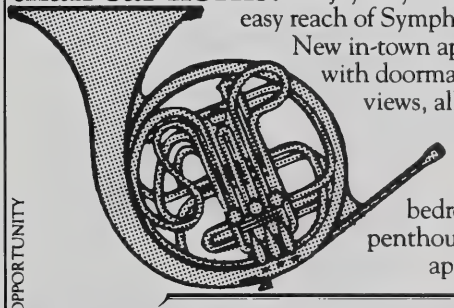
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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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WHEELCHAIR ACCESS to Symphony Hall is available at the West Entrance to the Cohen Annex.

AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, and on the first-balcony level, audience-right, outside the Cabot-Cahners Room near the elevator.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at 12:15, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

BSO FRIENDS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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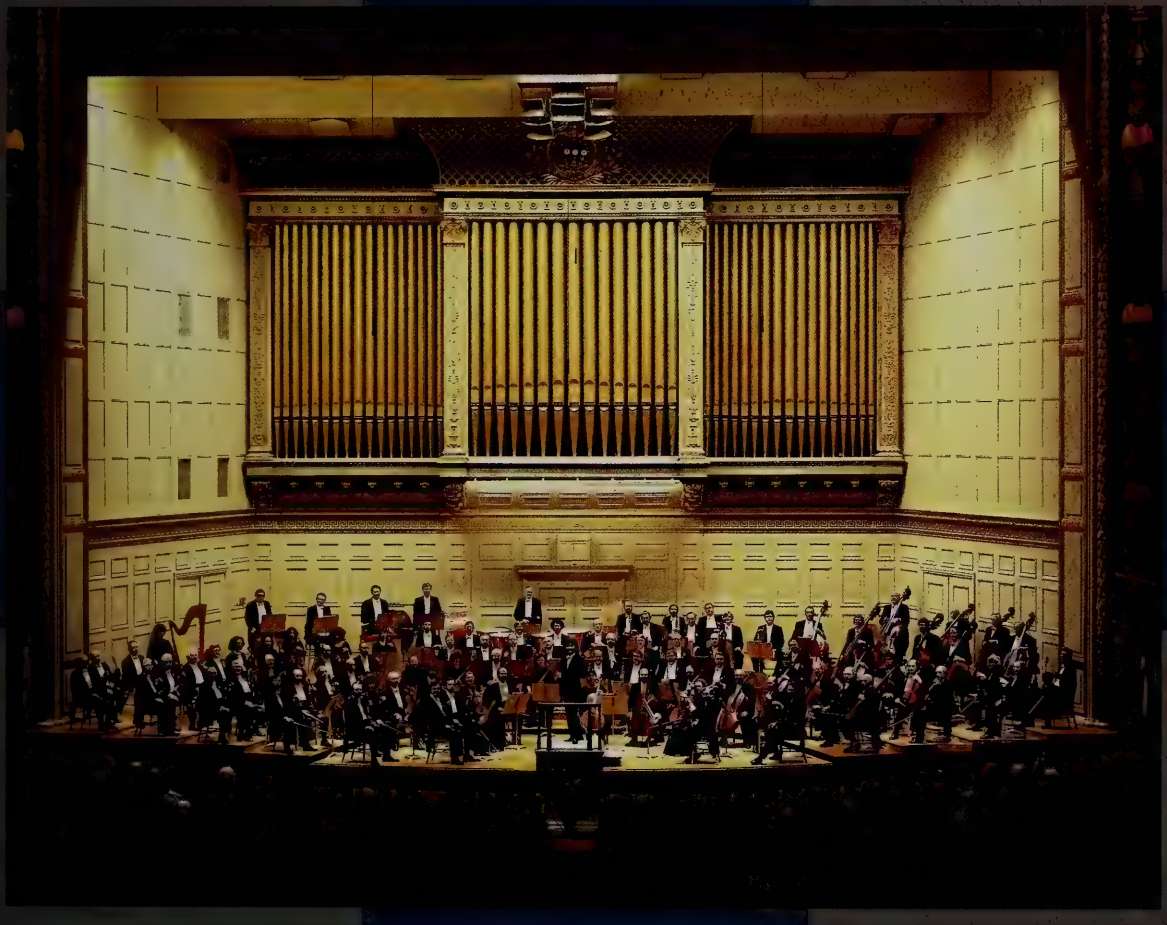
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Remember Someone Special

The Boston Symphony Orchestra has created a Remembrance Fund through which you may recognize special occasions (such as birthdays, anniversaries, and weddings) or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, and have a remembrance card sent in your name, please include with your contribution the individual's name and address and the occasion you wish remembered. Contributions of $10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

With Thanks

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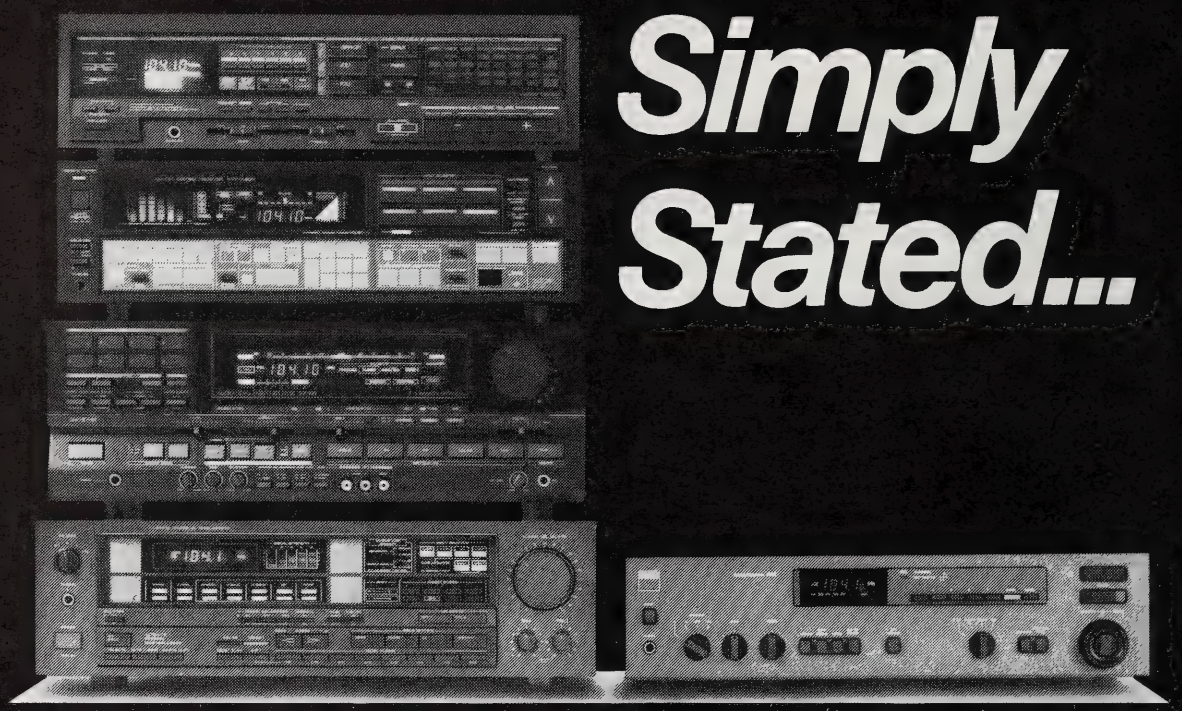
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BSO Tickets Through CHARGIT

Tickets for Boston Symphony Orchestra concerts are now available through CHARGIT by calling 542-3600. CHARGIT offers 24-hour service and accepts Visa, Mastercard, and American Express. Tickets go on sale 28 days before each concert.

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Tours of Symphony Hall are available Mondays through Thursdays at 9 a.m. and 4:30 p.m., Saturdays at 1 p.m., and occasionally at other hours. Organized by the Boston Symphony Association of Volunteers, these tours are conducted by trained volunteer guides and cover the history of the Boston Symphony Orchestra and of Symphony Hall, including its architecture and acoustics. A $25 per group donation to the BSO is requested. For the weekday-afternoon and Saturday tours, there is a $50 security charge. Groups must consist of at least ten persons and cannot exceed twenty-five per guide. For appointments, which must be made at least ten days in advance, or additional information, please contact the Volunteer Office, Symphony Hall, Boston, MA 02115, (617) 266-1492, ext. 178.



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Subscribers to the Friday series may enjoy luncheon and an informative talk by attending the popular Friday Luncheons. The Boston Symphony Association of Volunteers continues its sponsorship of these events by combining the former "Stage Door Lectures" and "Behind the Scenes Luncheons" into one series. Attend any combination of four for $45, or a single luncheon for $12. Remaining programs feature Luise Vosgerchian, Walter W. Naumberg Professor of Music at Harvard University, on "Aesthetic Distancing in the Twentieth Century" (28 February) and "Music and Movement: The Element of Dance in Music" (28 March), and BSO Artistic Administrator Costa Pilavachi on "Programming the Boston Symphony Orchestra" (18 April). For reservations, please call the Volunteer Office at 266-1492, ext. 177.

Art Exhibits in the Cabot-Cahners Room

The Boston Symphony Orchestra is pleased that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 10 February are works from Gallery Naga. Other organizations to be represented during the coming months are Project Art Center/Photo Division (10 February-10 March), Van Buren Brazelton Gallery (10 March-7 April), Lettering Arts Guild (7 April-5 May), and Wenniger Graphics (5 May-2 June).

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of upcoming live Boston Symphony broadcasts will be newly appointed Tanglewood Music Center faculty chairman, pianist Gilbert Kalish (31 January and 1 February) and mezzo-soprano Jan DeGaetani (7 and 8 February).

Special Parking for BSO Subscribers

Guaranteed pre-paid parking is available to Boston Symphony Orchestra subscribers at the underground parking facilities of The First Church of Christ, Scientist, directly across from Symphony Hall on Massachusetts Avenue. This benefit is available for the remainder of their series only to subscribers who attend performances on Tuesday, Thursday, and Saturday evenings. For further information, please call Symphony Hall at 266-1492 and ask for "Parking Reservations."

Planned Giving Seminars

The Boston Symphony Orchestra is pleased once again to offer a series of Planned Giving Seminars conducted by John Brown, noted authority in the area of deferred gifts. Remaining seminars for the 1985-86 season will be held prior to the BSO concerts on 4 February, 18 March, 11 April, and 18 April. For further information please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.

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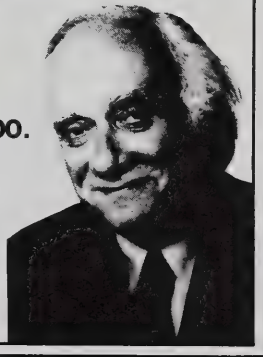
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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.
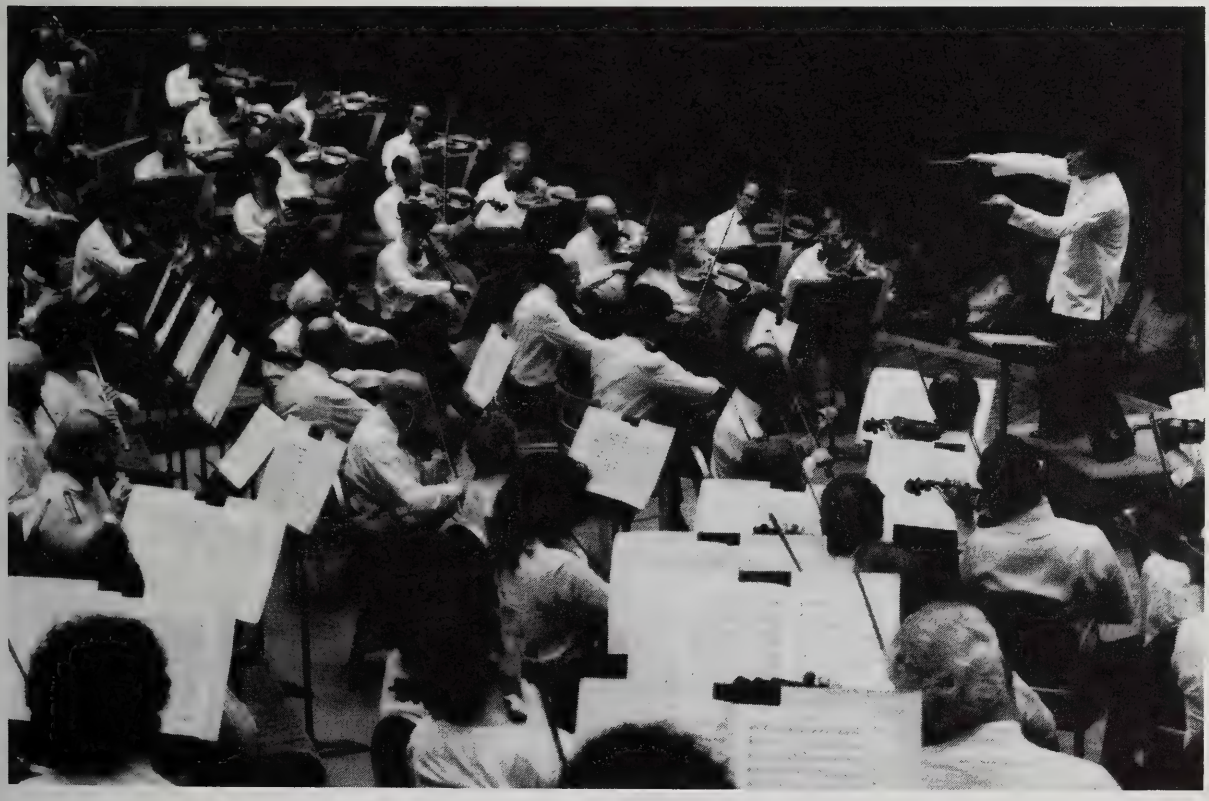
As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



bravo!

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the expectant hush . . .
a rising crescendo signals
the renewal of a proud and
cherished tradition.
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and the Members of the
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triumphant one hundred
fifth season.

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First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

* *Participating in a system of rotated seating within each string section.*
† *On sabbatical leave.*

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

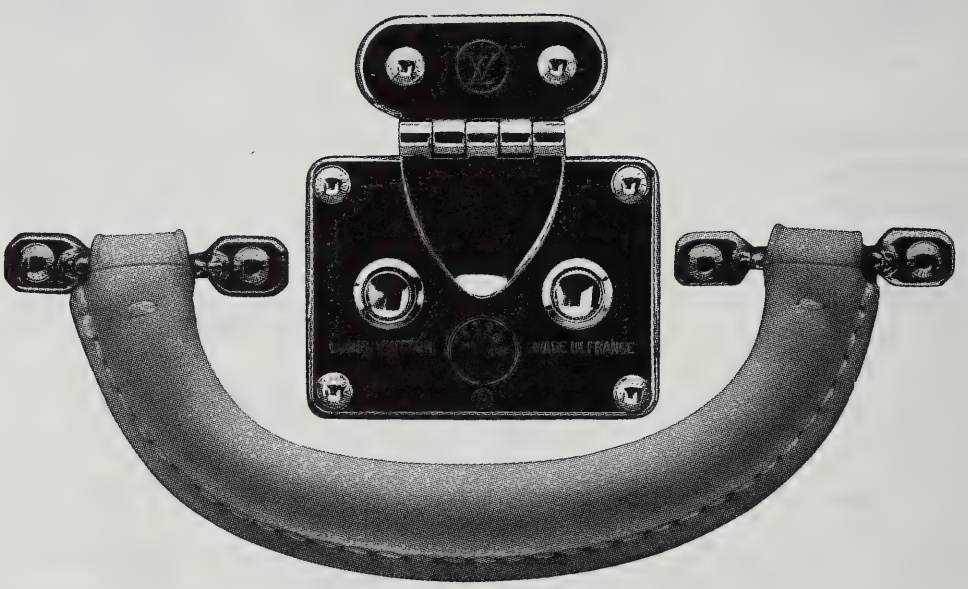
Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

Personnel Managers
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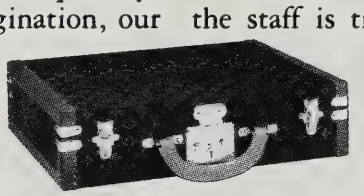


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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition

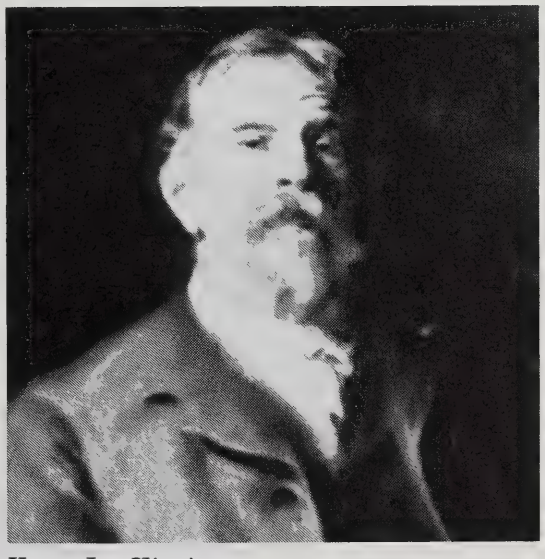
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson

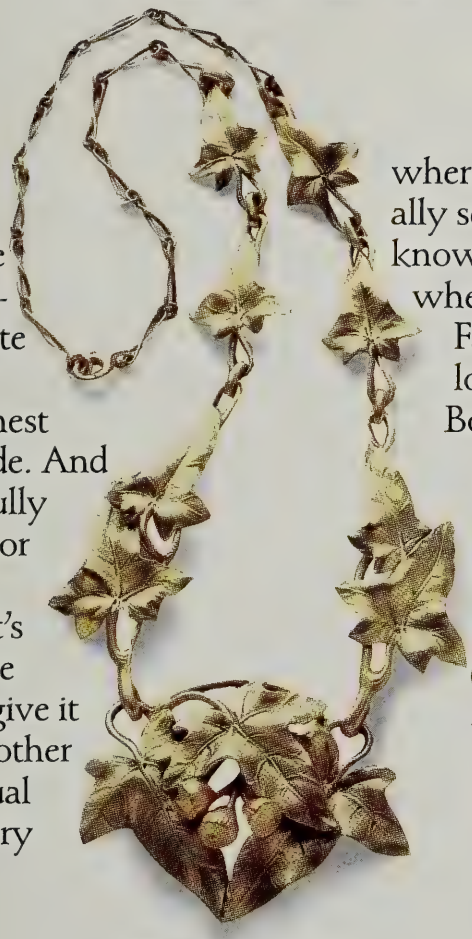
References furnished on request



Aspen Music Festival
Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Natalie Hinderas
Interlochen Arts Academy and National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Abbey Simon
Georg Solti
Tanglewood Music Center
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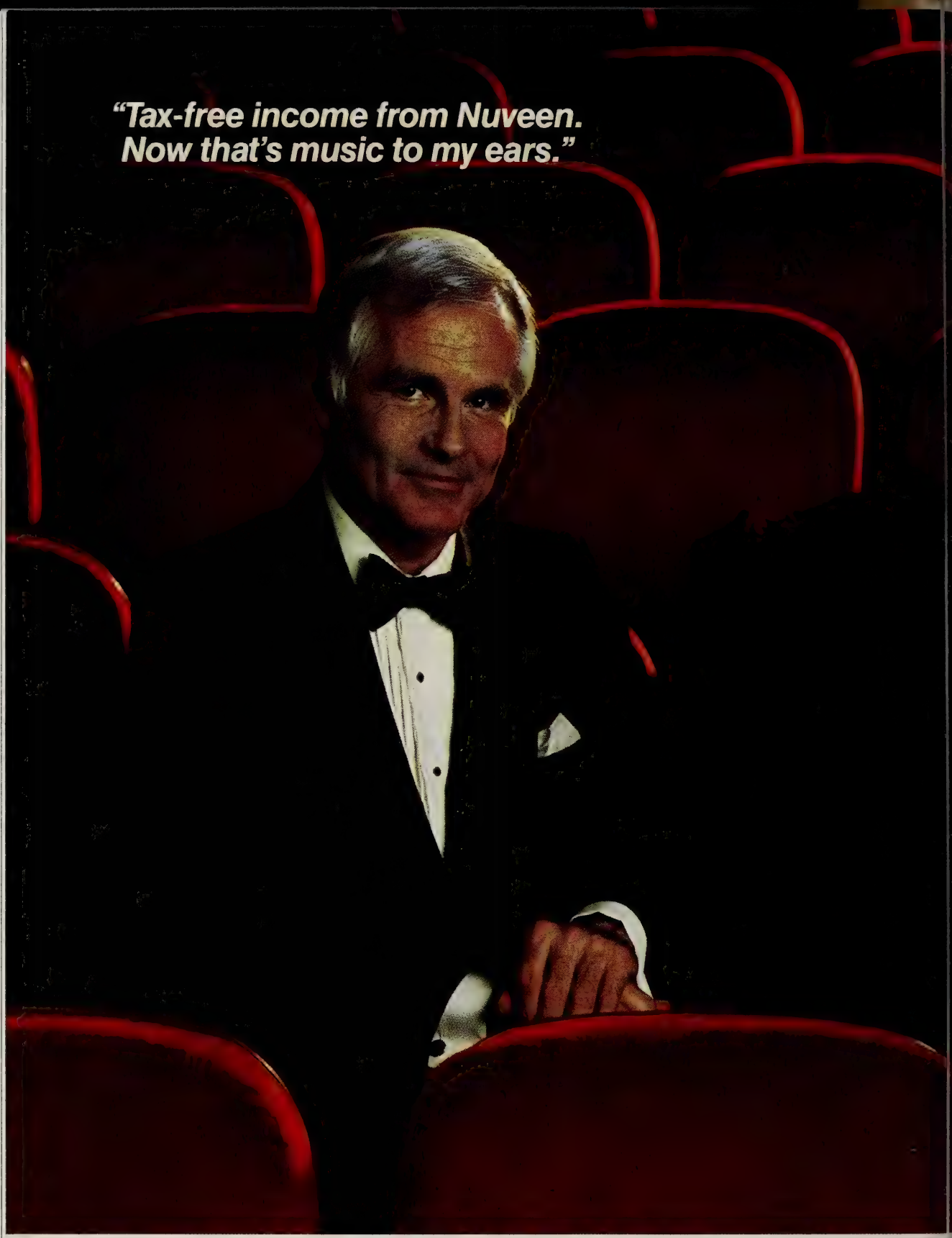
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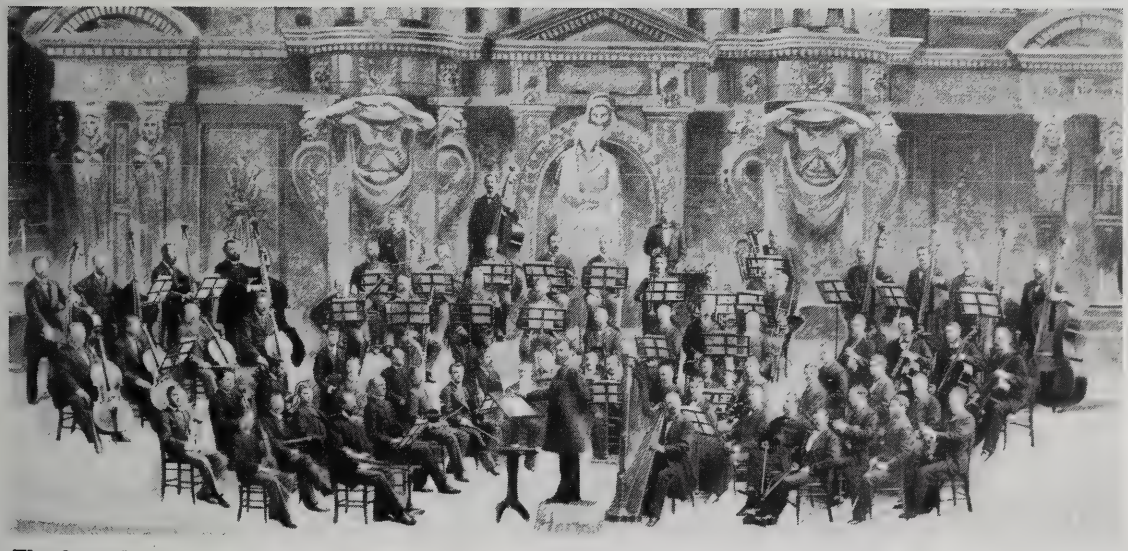
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

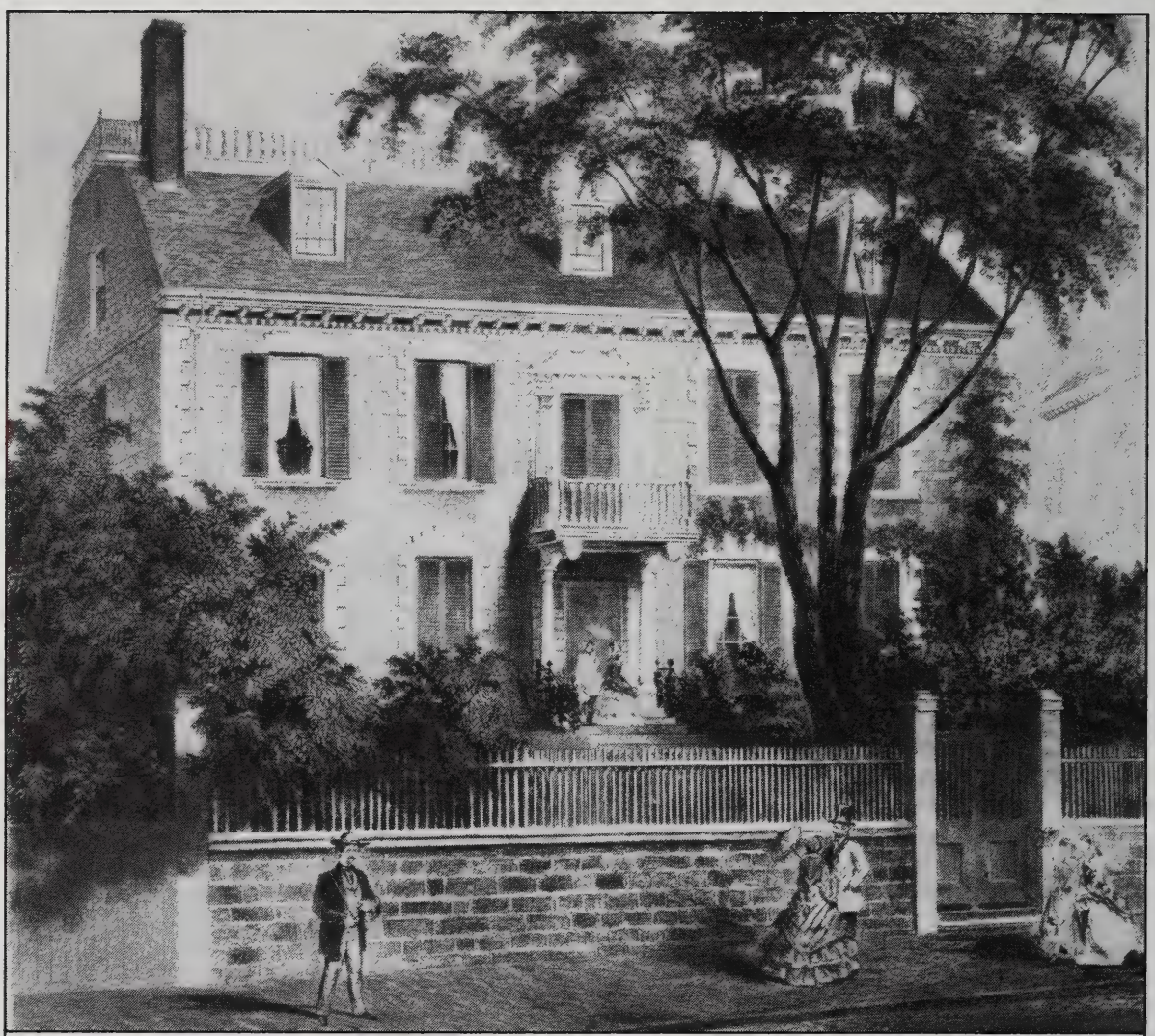
William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Thursday, 30 January at 8
Friday, 31 January at 2
Saturday, 1 February at 8
Tuesday, 4 February at 8

SEIJI OZAWA conducting

BARTÓK — Music for Strings, Percussion, and Celesta
- Andante tranquillo
- Allegro
- Adagio
- Allegro molto

INTERMISSION

MOZART — Piano Concerto No. 19 in F, K.459
- Allegro vivace
- Allegretto
- Allegro assai

GILBERT KALISH

RAVEL — *Ma Mère l'oye* (*Mother Goose*), complete
- Prelude
- Spinning-wheel Dance and Scene
- Pavane of the Sleeping Beauty
- Conversations of Beauty and the Beast
- Hop o' my Thumb
- Laideronette, Empress of the Pagodas
- Apotheosis. The Fairy Garden

Gilbert Kalish's appearances this week are made possible in part by the Roberta M. Strang Memorial Fund.

Thursday's, Saturday's, and Tuesday's concerts will end about 9:55 and Friday's about 3:55.

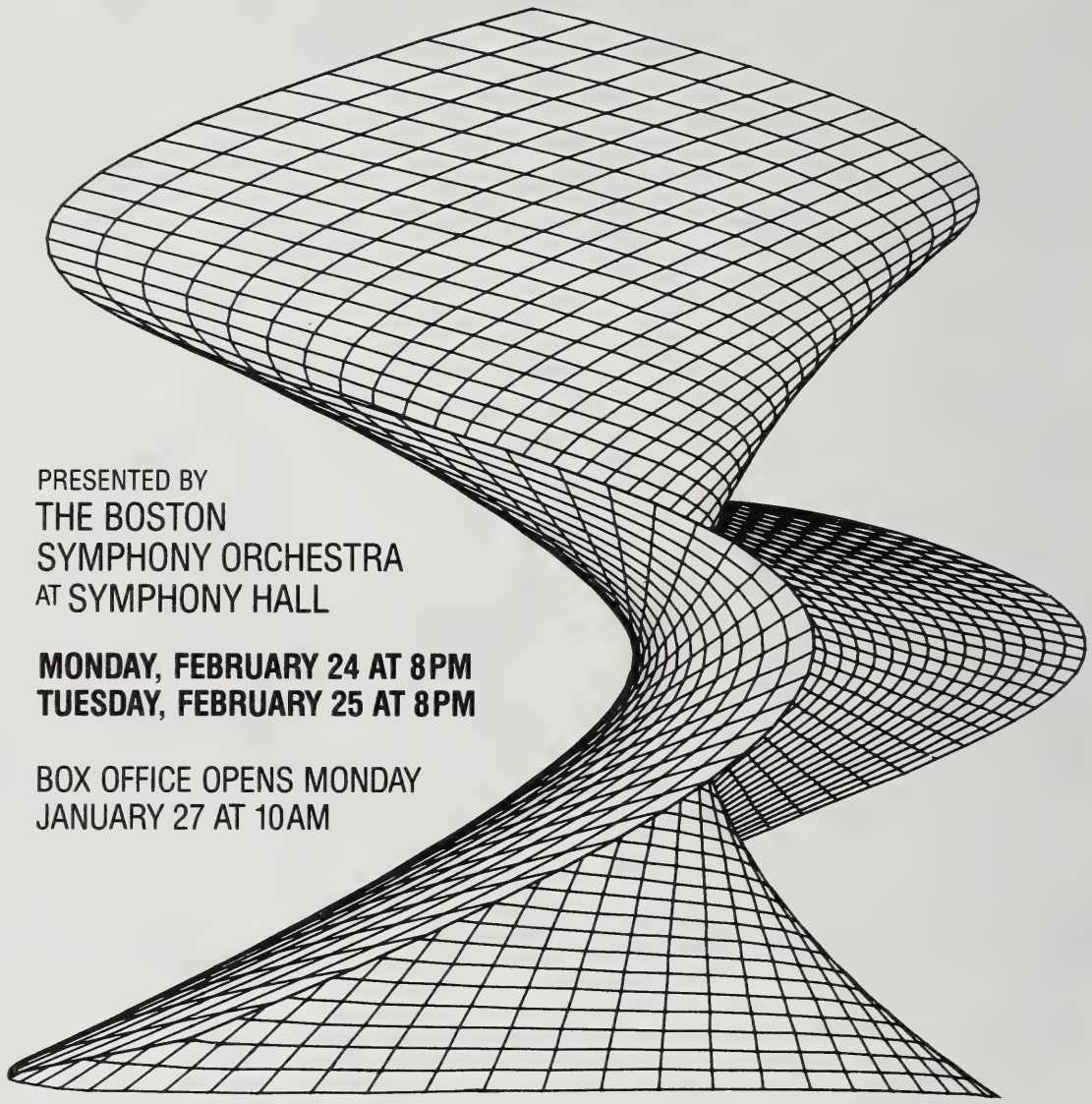
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ALAIN NEVEUX, piano and electric organ
MARIE-CLAIRE JAMET, harp
MICHEL CERUTTI, cimbalom
VINCENT BAUER, vibraphone
DANIEL CIAMPOLINI, xylophone and glockenspiel

REPONS by PIERRE BOULEZ
Assistant: Andrew Gerzso

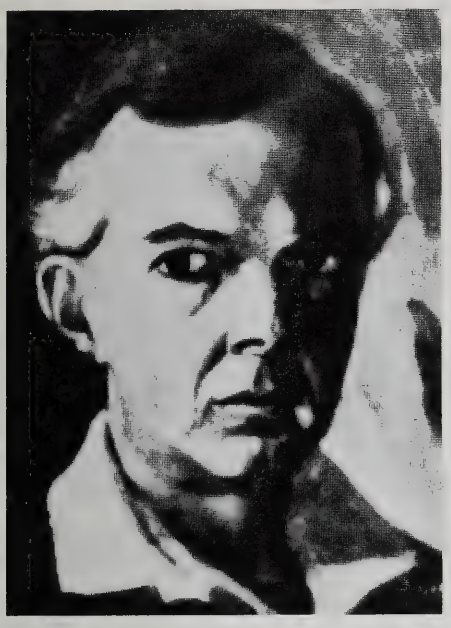
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Béla Bartók
Music for Strings, Percussion, and Celesta



Béla Bartók was born on 25 March 1881 at Nagyszentmiklós, Hungary, and died on 26 September 1945 in New York City. Paul Sacher, founder and conductor of the Basel Chamber Orchestra, commissioned the Music for Strings, Percussion, and Celesta *and gave the first performance in Basel on 21 January 1937, in celebration of his orchestra's tenth anniversary. Bartók had completed the score in Budapest on 7 September 1936, and the work was first heard there in February 1938, Ernö Dohnányi conducting. John Barbirolli introduced it to this country at concerts of the New York Philharmonic-Symphony Society on 28-29 October 1937. Leonard Bernstein conducted the first Boston Symphony performances in February 1947. Charles Munch, Guido Cantelli, Ernest Ansermet, and Michael Tilson Thomas brought it back in subsequent seasons. Seiji Ozawa led the most recent Boston performances in November 1976 as well as the most recent Tanglewood performance in August 1979. The title of the work indicates its unusual scoring for small drums (with and without snares), cymbals, tam-tam, bass drum, timpani, celesta, and strings.*

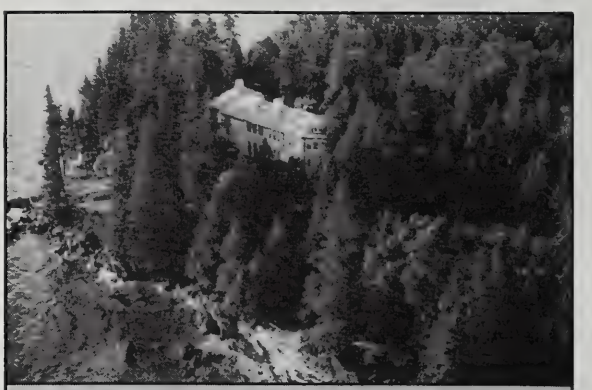
Introducing *Music for Strings, Percussion, and Celesta* to his *New York Herald-Tribune* readers in 1937, Lawrence Gilman characterized Bartók thus: "Acrid, powerful, intransigent; the musician of darkly passionate imagination, austerely sensuous, ruthlessly logical, a cerebral rhapsodist; a tone-poet who is both an uncompromising modernist and the resurrector of an ancient past." If there is one quintessential Bartók composition, one work in which we can find all his strengths, the paradoxes in his music and the contradictions, the *Music for Strings, Percussion, and Celesta* is it.

In 1936, Bartók was fifty-five and at the summit of his powers and reputation. He had begun to compose at eight and had played the piano in public since he was ten. At twenty-six, he had become professor of pianoforte at the Conservatory in Budapest, succeeding his teacher, István Thomán, and over the course of thirty years he had earned an enviable reputation as a collector and scholar of Hungarian, Rumanian, Bulgarian, and Arabic folk music. He was even a success as a composer. It is true that his last American years were wretched, medically and fiscally, that he was discouraged to the point of giving up, that the support tendered by Serge Koussevitzky, who commissioned the Concerto for Orchestra for Boston, and by Yehudi Menuhin was literally life-saving. To imagine, however, that Bartók's whole life was spent in the condition of unrecognized genius is to have the picture quite wrong. There were, to be sure, failures and frustrations, like Mengelberg's cancellation of the New York premiere of the Piano Concerto No. 1 on Bartók's first American tour, or the endless delays and unpleasantnesses that dogged the early career of *The Miraculous Mandarin*, but since the triumphant Budapest premiere in 1917 of his choreographic poem *The Wooden Prince*, his importance was understood, he had a good contract with a first-rate publisher ("This is a splendid thing . . . [it] counts as my greatest success as a composer so far"), and his music was widely and well performed.

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He accepted Paul Sacher's commission on 27 June 1936, indicating in his letter that he was thinking of a work "for strings and percussion (thus, besides the strings, there would be piano, celesta, harp, xylophone, and percussion instruments)," and he completed the score ten weeks later, on 7 September. Though he seems to have entertained ideas about renaming the piece later, he retained its working title, *Musique pour instruments à cordes, batterie et céleste en quatre mouvements*. The other percussion instruments turned out to be small drums, with and without snares, cymbals, tam-tam, bass drum, and kettledrums. In the finale, the piano part is sometimes for four hands, the third and fourth belonging to the celesta player. Bartók wants the strings on stage in two separated groups, and his score includes a suggested seating plan which puts first and second violins, first violas, and first cellos on the left, third and fourth violins, second violas, and second cellos on the right, basses across the back (firsts on the left, seconds on the right), and the other instruments in the middle, piano and celesta toward the left, harp and xylophone toward the right.

First, a dark fugue. The instruments are muted and it is a long time before they rise from *pianissimo*. The gait is irregular and mystifying. The theme itself is constricted, its range only a fifth. The texture is dense and tight. Then, mutes are removed, the tempo quickens, kettledrums and cymbals join in, and a thwack on the bass drum signals the arrival of a tearing climax. The music drops rapidly from this height: the mutes return, the celesta adds new and magic colors, and the sounds disappear into the silence from which they had come.

That music is the source of most of the rest. The shapes in the second movement are derived from it, though this Allegro comes in as a drastic contrast—quick, bright, inclined to be regular in its rhythms (though often and delightfully syncopated). Piano and harp make their first appearance, and there is constant antiphonal play between the two string orchestras. At its recapitulation, the first theme is pushed together so that what took four beats before is allowed only three.

The Adagio, beginning and ending with atmospheric dialogues of xylophone and kettledrums, traverses many moods, successive phrases of the fugue subject heralding the appearance of each new section. The finale is country dance music: right at the beginning, the first orchestra strums and the second has a headlong Bulgarian tune. Here, too, the first movement's theme returns, but transformed, its intervals

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stretched wide, its harmonies open and unambiguous, and at the end, even the wild Bulgarian tune turns expansive in a harmonization that might have been invented by Bartók's compatriot and friend, Zoltán Kodály. And so this work is in Bartók's life a marker from which we can look both back and forward: the first movement is the summation of endeavors from about 1919 into the middle thirties, the time of the tough, concentrated, often fiercely dissonant music of *The Miraculous Mandarin*, the *Dance Suite*, the two sonatas for violin and piano, the first two piano concertos, the quartets Nos. 3, 4, and 5, the *Cantata profana*, while the radical reinterpretation of that material in the finale anticipates the "easier" writing of the later years, of the Violin Concerto No. 2, the Concerto for Orchestra, and the Piano Concerto No. 3.

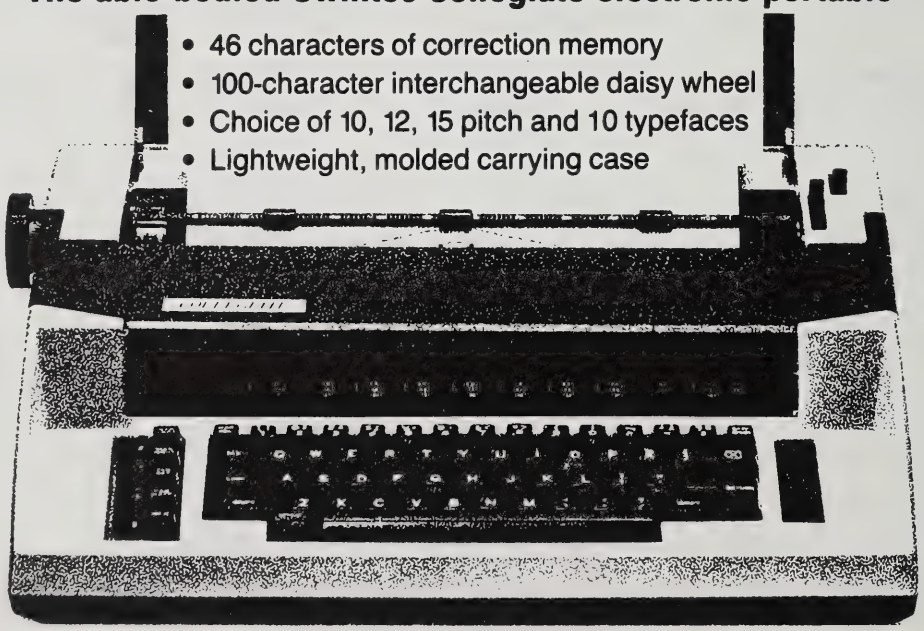
Music for Strings, Percussion, and Celesta is a work of exuberant invention, of rhapsody, of sometimes lacerating passion. But recall Gilman's phrase, "cerebral rhapsodist." There was, to Bartók's mind, the side that produced the darkness and passion of this fugue, that produced the high spirits of the second and fourth movements, the nocturnal mysteries of the Adagio of this *Music*, the ferocity of the first movements of the Fourth and Fifth string quartets, the scurrilous humor of the *Burletta* in the Sixth. But with inspiration and fantasy there went a passion for order. He was equipped with an uncannily accurate inner clock and he could tell when music marked to be played at metronome 112 was in fact going at 111 or 113.

One manifestation of his exquisite feeling for time and proportion was his fascination with the golden section, that division of a line where the smaller segment is to the larger as the larger is to the whole (the relation is about 382:618). Almost always in Bartók's mature music, something critical happens at that point of division. In the fugue of the *Music for Strings, Percussion, and Celesta*, it is the place where the mutes

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come off and where a percussion instrument, a kettledrum, enters for the first time (to the beat, it is the moment at which we first hear unmuted strings)—the place from which the music begins to move with energy toward its climax. In the second movement, it is the point at which the development really gets going, and it is marked by a striking new sonority and pattern, an *ostinato* in the second orchestra and harp, punctuated by unpredictably spaced chords on the piano and in the second orchestra, which plays those special Bartók pizzicatos where the string rebounds against the fingerboard with a hard slap. In the Adagio, it is at this point of division that the most amazing sounding section begins, the part where the soft *tremolando* dialogue of the two groups of strings is heard as though through a scrim of glissandos, scales, and broken chords from celesta, harp, and piano.

The design of the first movement is in another way a marvel and a delight to the mind. In tonal music, the most important note is called the tonic or keynote. The next most important is called the dominant, and it is the fifth note of the scale: the chord built on that note is the one with the strongest magnetic pull toward the tonic. If you keep going up a fifth at a time, you will touch all twelve notes and come back to your starting point, a voyage you can represent graphically by means of a circle. That circle of fifths also illustrates something else important: keys that we call closely related, i.e., those with the greatest number of notes in common, are the ones closest to each other on the circumference of the circle. The remotest relationships, i.e., those where there is actually only a single common note, are those between keys directly opposite one another on the circumference.

Now Bartók starts his fugue on A. Each successive entrance of a voice starts on another of the twelve available pitches, but arranged so as to fan out from A in both

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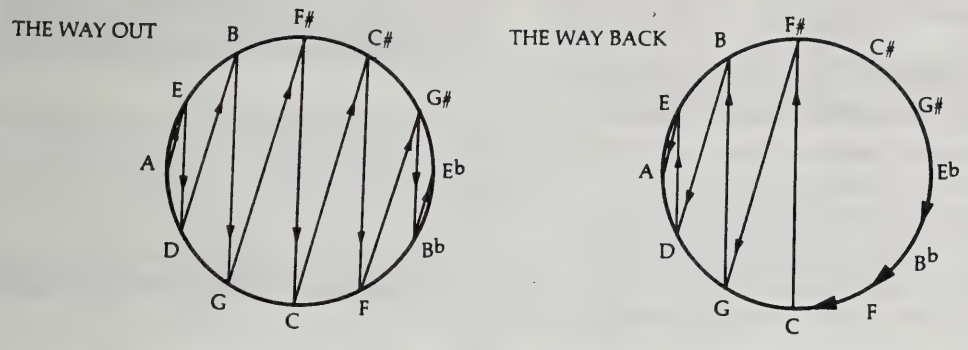
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directions around the circle alternately. The *fff* climax with the single blow on the bass drum is reached when the process arrives at E-flat, the point opposite A on the circle, the maximum distance from home. That climax, that point of highest tension, is placed quite classically two-thirds through the movement, and the unwinding of the fugue will therefore entail some compression. Bartók moves in gigantic and quick strides across half the circle from E-flat to B-flat to F, then, after a breath, begins the journey back, during which, for a kind of symmetry, he presents the theme upside down. Starting with a series of fragmentary entrances on C and F-sharp, he retraces his steps until he reaches A. The homecoming is occasion for celebration: there are two simultaneous entrances on A, one giving the theme in its original form, the other in its inversion, and this is when and why the music is so wonderfully garlanded in the figurations of the celesta. When the piece began, the task was to conquer the whole tonal territory. Now the task is to stabilize. So, where the first twelve fugal entrances were on twelve different pitches, the last twelve are all on A. At the end, only two sections of violins remain: they start together on A, move in opposite directions until both reach E-flat, then converge quietly again on A. In those eighteen notes, Bartók shows us the whole movement in microcosm.



What draws us in is the expressive wealth of Bartók's music. We perceive its shape as natural, spontaneous, and inevitable: the most ardent romantic could desire no more. With coolest precision it has been calculated to make just that effect. Bartók's colleague, the man who in irritated response to his newly rich brother's signing a letter "land-owner" signed his reply, "Ludwig van Beethoven, brain-owner," would have understood.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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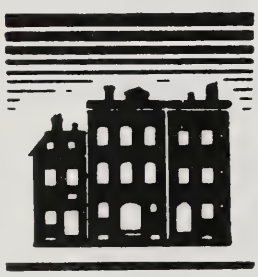


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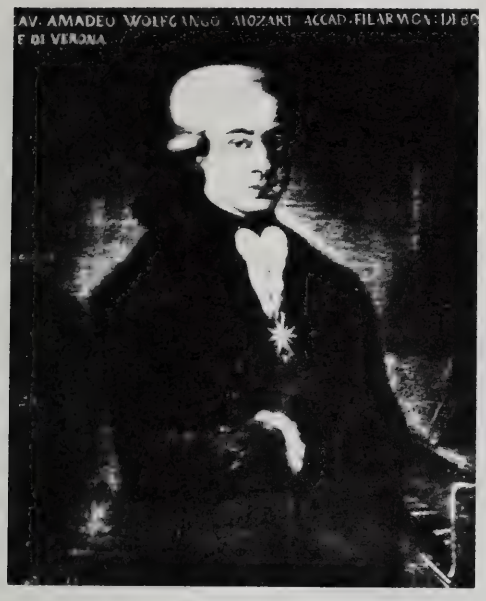
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Wolfgang Amadè Mozart
Piano Concerto No. 19 in F, K.459



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. Mozart completed the F major concerto on 11 December 1784. No precise date is known for a first performance, but it is extremely likely that Mozart intended the solo part for himself. The first performance by the Boston Symphony Orchestra took place at Tanglewood in July 1963; Rudolf Serkin was the soloist, and Erich Leinsdorf conducted. The same forces repeated the concerto in Symphony Hall the following February, the only BSO performance in this hall prior to the present ones (though it was heard here last month with the Handel & Haydn Society Orchestra under conductor Tom Hall with pianist Christopher O'Riley). The concerto has, however, been heard at Tanglewood on several other occasions: with Kenneth Schermerhorn conducting and Christoph Eschenbach as soloist in 1970, and Neville Marriner and Alicia de Larrocha in 1978. Peter Serkin was the pianist in a Tanglewood-on-Parade concert last summer with the Tanglewood Music Center Orchestra conducted by Seiji Ozawa. In addition to the solo piano, the score calls for one flute, two each of oboes, bassoons, and horns, and the usual strings.

The F major concerto is the last of six works that Mozart composed in the incredibly fruitful year of 1784, which was—in purely financial terms—the most successful year he ever enjoyed. Audiences clamored to hear him play. The heaviest concentration of concerts came during Lent (when theaters and opera houses were closed); Mozart noted in a letter to his father that he had given nineteen concerts in the month of March alone, including performances in private houses as well as his own "academies." There were not so many performances later in the year, and, in any case, the composer was sidelined by illness—probably a kidney infection—in August and no doubt distracted by the birth of his and Costanze's second child, Carl Thomas, in early September. He had composed four concertos (K.449, 450, 451, and 453) between the beginning of February and mid-April (even while giving all those concerts!), but only two more concertos for the rest of the year: K.456 in B-flat was completed at the end of September and the present F major concerto, K.459, on 11 December.

We have no specific evidence of a performance for which this piece might have been intended. But since Mozart rarely finished such a work more than a few days before it was needed, we have grounds for supposition: three days after he completed the new concerto, Mozart was initiated into the Masonic lodge "*zur Wohltätigkeit*" ("Beneficence") in Vienna. For the rest of his life he was involved in the order and devoted to its ideas of Nature, Reason, and the Brotherhood of Man. We know that he composed music for Masonic ceremonies, and that the lodges included men of many talents, intellectual and artistic, so it is not inconceivable that he may have planned the new work in connection with his acceptance into their circle. This is all, however, pure speculation.

We do know that Mozart played the F major concerto in Frankfurt on 15 October 1790, in a concert that was part of the festivities accompanying the coronation of



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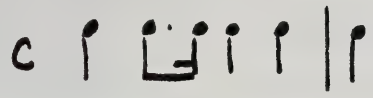
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Leopold II. (The program also included the D major concerto, K.537, now known as the *Coronation* Concerto because of that event.) But beyond that, performances in the composer's lifetime are hard to locate.

In the last four of his 1784 concertos, Mozart seems to have been obsessed—though that is really too strong a word—with this stereotyped march rhythm:



This rhythm is, in any case, unavoidable in the late eighteenth century. It lies at the heart of virtually all march music and of anything that even approaches it in character. It is a common accompaniment figure for anything in 4/4 time and was very frequently used to punctuate the ends of phrases. But in these concertos—K.451, 453, 456, and 459—composed in March, April, September, and December of 1784, Mozart bases his main thematic idea on this commonplace of the style. It is almost as if he is determined to show that he can take the most hackneyed idea possible and show what can still be done with it. And indeed he does! Each of the first movements built on this rhythm comes off as having an entirely different expressive quality. Of these concertos, K.459 is positively the most buoyant, the most lighthearted, the most imbued with a quality of dance.

The opening orchestral ritornello is filled with thematic ideas in different characters, so that it seems for a time as if the opening figure was just a momentary fancy, soon to be forgotten. But when the soloist enters, it becomes clear that in fact much of the discussion to follow will confront that stereotyped dotted rhythm, and after the second theme has appeared (in a delicious dialogue between strings and winds, then repeated with decorations by the soloist), it is even more obvious that the subject under discussion is that dotted rhythm. Yet what might become martial and aggressive is here simply cheerful and witty conversation. The cadenza is Mozart's own.

Allegretto is a rather unusual tempo for a slow movement, somewhat faster than expected. The orchestra begins with a leisurely theme of unusual phrasing followed by a marvellous syncopated figure in the first violins and first oboe that turns unexpectedly dark with a brief passionate outburst before the entrance of the soloist (who has a charming conversation with flute and bassoon on the subject of the first theme). This outburst never returns, though there are occasional moves toward the minor later on that seem to hint at a remembrance of things past. There are scarcely-plumbed depths here, which, in the generally sunny context, are unexpectedly moving. The woodwinds in general play a large role in this movement, playing with one another in delightful scale passages at the very end, rather like a passage from one of Mozart's operas (*Figaro*, perhaps, though that was still more than a year in the future) marked by such sensitive woodwind writing.

The finale is a vivacious rondo built on a theme that is itself constructed from a tiny three-note figure with brilliant wit and astonishing invention. Mozart teases us with what sounds like the beginning of a fugue, a "scholarly" genre that is out of place in a piano concerto—"out of place," that is, unless a genius like Mozart makes it a jovial (yet "serious") foil to the witty rondo theme. The interplay of these elements is brilliantly worked out in this finale, the capstone to the comedy of manners—only just touched by poignancy in the slow movement—that climaxes the concerto year of 1784.

—Steven Ledbetter

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Maurice Ravel
Ma Mère l'oye (*Mother Goose*), complete



Joseph Maurice Ravel was born in Ciboure, Basses Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937. He composed Ma Mère l'oye *for piano four-hands in the years 1908-10 and orchestrated it as a ballet in 1911. The original piano version was premiered by a pair of children, six and seven years old, at a concert of the Société Musicale Indépendante in Paris in 1910; the ballet version was first performed at the Théâtre des Arts in Paris in January 1912. Walter Damrosch led the New York Symphony Orchestra in the American premiere of the five-movement suite (made from the piano pieces, as opposed to the full ballet score) on 8 November 1912. The same version was introduced to the Boston Symphony Orchestra repertory by Karl Muck on 26 and 27 December 1912. The orchestra has also performed it under the direction of Pierre Monteux, Serge Koussevitzky, Richard Burgin, Leonard Bernstein, Ernest Ansermet, Jean Morel, Charles Munch, Bernard Haitink, Seiji Ozawa, Kazuyoshi Akiyama, André Previn, and Joseph Silverstein. The first Boston Symphony Orchestra performance of the complete ballet score to* Ma Mère l'oye *was conducted by Seiji Ozawa at a Pension Fund concert in April 1974; the most recent complete performance took place at Tanglewood in August 1984 under the direction of Michael Tilson Thomas. The score calls for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons (second doubling contrabassoon), two horns (but no other brass instruments), timpani, triangle, cymbals, bass drum, tam-tam, xylophone, glockenspiel, celesta, harp, and strings.*

As an adult Ravel could and did penetrate the world of childhood as few composers before or since. It may be that his empathy came through a shared passion for toys—especially the mechanical kind—or simply because Ravel, who was always painfully sensitive about his small stature, felt more comfortable with persons still smaller than himself. His empathy for a child's point of view is especially apparent in his masterly and charming opera *L'Enfant et les sortilèges*, which deals with the experience of a naughty child whose long-mistreated toys come to life to teach him a lesson. (Ravel's opera is patently a major source of musical inspiration for the delightful contemporary opera *Where the Wild Things Are*, with music by Oliver Knussen to a libretto by Maurice Sendak.) Ravel's sensitivity is also revealed in his response to a series of illustrations of French fairy tales, which he used as the basis of a suite of simple four-hands piano pieces called *Ma Mère l'oye* (*Mother Goose*)* designed as a gift for Mimi and Jean Godebski, the children of his friends Ida and Cipa Godebski. The children were fairly accomplished pianists, but the work Ravel wrote for the two of them to play together risks slightness of substance in its simplicity of technique. Nonetheless it is charming and clearly characterized throughout.

*In French, "Mother Goose" tells fairy tales; the name comes from the preface of Perrault's collection. In English, she is the repository of nursery rhymes, but evidently has no extended stories to relate.

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The orchestration of Ravel's delicate four-hands piano suite came about at the instigation of Jacques Rouché, who was the director of the Théâtre des Arts and who hoped to persuade Ravel to write a full-scale ballet with which French art might compete with Diaghilev's Ballets Russes, which had been enjoying sensational success (with, among other things, the epoch-making early ballets of Stravinsky). The best Rouché could get out of Ravel was the promise to orchestrate *Ma Mère l'oye* into a ballet. For this purpose Ravel devised a frame based on the story of Sleeping Beauty to begin and end the ballet, with the remaining fairy tales becoming, as it were, the dreams of the sleeping princess. In order to accomplish this, Ravel connected the scenes with interludes and added a prologue and a first scene as well. The resulting ballet is more elaborately shaped and thus quite different from the simple orchestration of five little piano pieces.

The most famous writer of fairy tales in France was Charles Perrault (1628-1703), who is responsible for adapting many folk tales to the taste of the aristocrats in the court of Louis XIV, among them the stories of Bluebeard and his many wives and Little Red Riding Hood. It was Perrault's 1697 book *Histoires ou contes du temps passé avec des moralitez* (*Stories or tales of the olden times, with morals*) that became known popularly in France as "Mother Goose"; yet Perrault provided only two of the tales for Ravel's suite and ballet: "The Sleeping Beauty" and "Hop o' my Thumb." The Countess d'Aulnoy, a contemporary imitator of Perrault, was the source for "Laideronette (The Ugly Little Girl, Empress of the Pagodas)"; and the familiar tale of "Beauty and the Beast" came from a later book, *Magazin des Enfants, Contes Moraux* (*Children's Treasury of Moral Tales*) published by Marie Leprince de Beaumont in 1757.

The ballet begins with an introduction that suggests the world of "*faery*" (to use a favorite word of J.R.R. Tolkien) with distant fanfares—"the horns of Elfland faintly

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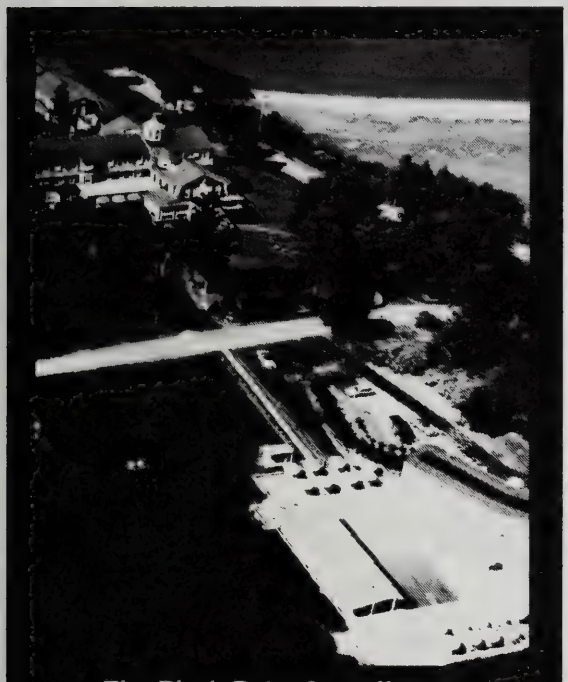
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blowing," as Tennyson put it. A twittering of the woodwinds and a trembling in the strings foreshadows the tales to come and leads to the opening curtain.

The first episode (newly added for the ballet) is entitled **Spinning-wheel Dance and Scene**. It is the first part of the tale of the Sleeping Beauty. The orchestra plays a running sixteenth-note figure in 6/8 (the classic musical metaphor for spinning-wheels) as the curtain rises on a garden. An old woman is spinning in one corner, and the Princess Florine enters jumping rope. Then (after a general pause in the orchestra) she begins to play badminton; the game goes on for some little time (though she is evidently playing by herself). Suddenly she trips against the spinning-wheel and is wounded by its distaff. The old lady calls for help, and all the gentlemen and ladies of honor in the court come rushing in, but their efforts to revive the princess are unavailing. Someone remembers the curse of the old fairy—here horns and clarinet recall in hushed tones the opening theme of the Prelude. This leads directly into the second tableau:

Pavane of the Sleeping Beauty. Two ladies-in-waiting prepare the princess for her hundred-years sleep, as the gentleman and the other ladies dance the pavane, the first of the original piano pieces to appear here in orchestral guise. A pavane is a



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slow and stately dance (popular in the sixteenth century) in 4/4 time. As the lords and ladies retire, the old woman throws off her ragged garments and reveals herself as the Good Fairy. She kisses the sleeping princess on the forehead, then turns to the back of the stage and whistles with her fingers to her lips (piccolo). Suddenly two little blackamoors appear; her safekeeping is put in their hands. They cover the area of the stage in which Princess Florine is lying with a light curtain and then run up a banner with the name of the first tale to be told inside the frame of the princess's dreams, a few added measures in waltz rhythm leading directly into the scene:

Conversations of Beauty and the Beast. The Beauty enters as the solo clarinet begins its gentle, rocking waltz tune. She goes to a mirror and begins arranging her hair, powdering her face, and admiring the result. The low rumble of the contrabassoon signals the arrival of the Beast. At first she repulses the Beast's declarations of love, and he falls, sobbing, at her feet (all this in a forceful passage for the full orchestra). She begins flirting with him and teasing him coquettishly, as his music becomes more and more impassioned. Suddenly he collapses at her feet (general pause in the orchestra). She takes pity on him and offers her hand; a harp glissando leads up to a shimmering melody played in harmonics on the solo violin, as the Beast turns into a handsome prince who thanks the Beauty for having broken the enchantment that had held him. The two blackamoors salute the princess and unroll a new banner.

Hop o' my Thumb. The music describes a single episode identified by the passage from Perrault's story quoted at the head of Ravel's score:

> He believed that he would have no difficulty in finding his way by means of the breadcrumbs which he had strewn wherever he had passed; but he was

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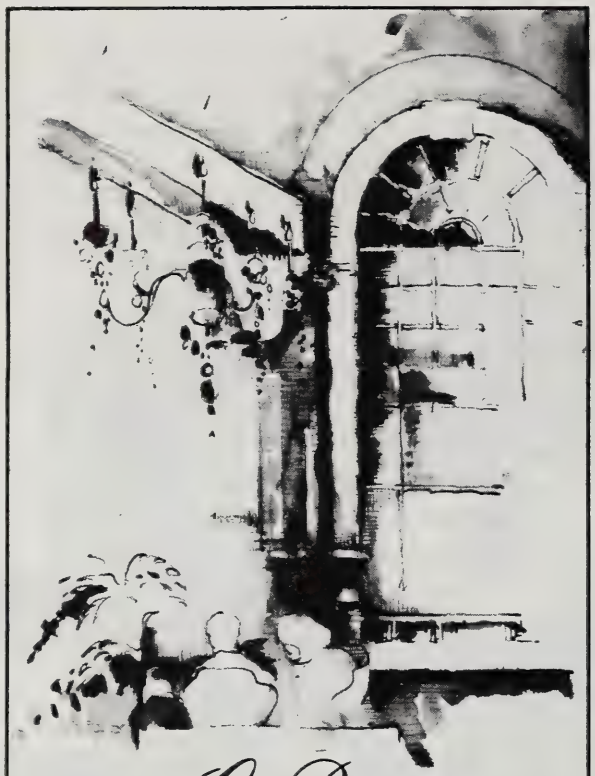
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> greatly surprised when he could not find a single crumb; the birds had come and eaten them all.

Ravel begins the tale with an aimless, wandering figure in the strings (which change meter in each bar from 2/4 to 3/4 to 4/4 to 5/4) suggesting the seven lost woodcutter's children. As they enter, Hop o' my Thumb is crumbling up a piece of bread. When the other six children lament their lost condition, Hop o' my Thumb shows them the crumbs he has strewn on the path, and, reassured, they fall asleep until dawn. In just four measures, Ravel paints brilliantly the musical image of the birds (solo violin harmonics, twittering piccolo and flute) eating up all the crumbs, so that when the boys wake up, not a crumb is to be found. They weep and sob, then start slowly out.

Some connecting music brings back the two blackamoors with a new banner, accompanied by a cadenza for the harp with celesta and eventually flourishes on the flute before the next episode:

Laideronette (The Ugly Little Girl), Empress of the Pagodas. This is a fairly unfamiliar story. A princess was made ugly by a wicked witch. Ashamed of her appearance, she hid herself in a distant castle. One day she met a Green Serpent, who had himself been a handsome prince. They voyage to a country inhabited by Pagodas, tiny people made of jewels, crystal, and porcelain; this turns out to be the country of which the Green Serpent is king. Eventually both the Ugly Little Girl and the Green Serpent are restored to their original form and, of course, they marry. Ravel's music does not attempt to tell the story; it simply provides a colorful depiction of one scene (as described in the excerpt from Mme. d'Aulnoy's *The Green Serpent* printed at the head of the score):

> She undressed and went into the bath. The Pagodas and Pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had violas made of almond shells, for they were obliged to proportion the instruments to their figure.

The scene offers every opportunity for cheerful *chinoiserie*, and Ravel jumps at it, with pentatonic melodic figures, string tremolos, lively "exotic" percussion, and a cheerful little "oriental" tune in the piccolo. The general dance is suddenly interrupted for a *pas de deux* of the Ugly Little Girl and the Green Serpent. But everyone else soon joins with abandon and delight.

Suddenly the distant "horns of Elfland" are heard, and the dancers disappear. It is the signal for the reawakening of the Sleeping Beauty; the two blackamoors quickly remove the curtain that covers her portion of the stage. Now the sun is beginning to rise; birds are calling. As full daylight arrives, we begin the final section of the score, the **Apotheosis** entitled:

The Fairy Garden. Prince Charming enters, guided by Love, and accompanied by a grave and stately slow waltz. He finds the Sleeping Beauty and awakens her just as the day dawns. All the dancers from all the preceding scenes re-enter and group themselves around the Prince and Princess who have been united by Love, as the orchestra builds to joyous fanfares, which, with the blessing of the Good Fairy, bring this tale to a close: " . . . and they all lived happily ever after."

—S.L.

More . . .

Halsey Stevens's *The Life and Music of Béla Bartók* (Oxford, available in paperback) is the most thorough biographical and critical study available. John McCabe's *Bartók Orchestral Music* is a fine addition to the BBC Music Guides (University of Washington paperback). Agatha Fassett's gripping and personal account of Bartók's last years was published in hardcover under the somewhat off-putting title *The Naked Face of Genius*; there is a Dover paperback reprint simply titled *Béla Bartók: The American Years*. A more technical discussion of Bartók's music, including consideration of the "golden section," may be found in Ernö Lendvai's *Bela Bartók: An Analysis of his Music* (London: Kahn & Averill). Seiji Ozawa's Boston Symphony recording of the *Music for Strings, Percussion, and Celesta*, just recently deleted from the catalog, is well worth hunting down (DG, coupled with the *Miraculous Mandarin* suite). Leonard Bernstein's recording with the New York Philharmonic has long been a benchmark of this piece for me (CBS, coupled with the Concerto for

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Two Pianos, Percussion, and Orchestra, a rarely heard transcription by Bartók of his Sonata for Two Pianos and Percussion). Herbert von Karajan's glossier reading with the Berlin Philharmonic is also available on a compact disc (DG, coupled with the Concerto for Orchestra), as is the all-Hungarian version of János Rolla and the Liszt Chamber Orchestra of Budapest (Hungaroton, coupled with the Divertimento for Strings).

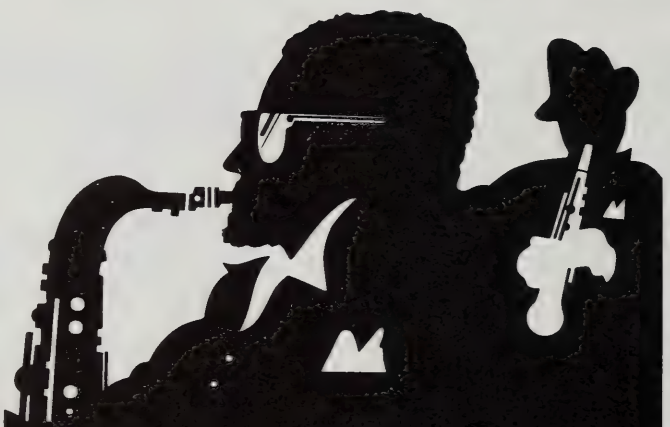
Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback) is a feisty and argumentative "new interpretation" for those who haven't followed the recent literature. Much of Mozart's character as presented in the play and the film *Amadeus* is derived from this book (though with much conscious twisting of historical fact for dramatic purpose). Cuthbert Girdlestone's *Mozart and His Piano Concertos* (Dover paperback) contains much information rather buried in decoratively elegant descriptions. *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton paperback), contains two major chapters on the concertos; Friedrich Blume discusses their sources, Robbins Landon their musical origin and development. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (University of Washington paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback); Rosen's discussion of the piano concertos is one of the best things in a superb book. Geza Anda's performance with the orchestra of the Salzburg Mozarteum is highly recommended (DG, coupled with the concertos in D minor and C major, K.466 and 467), as is Rudolf Serkin's reading with George Szell and the Columbia Symphony Orchestra (CBS, coupled with K.466).

Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study, if a trifle dull. Norman Demuth has contributed a useful short volume on Ravel to the Master Musicians series (Littlefield paperback). A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and His Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music is to be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback); Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Seiji Ozawa and the Boston Symphony Orchestra have recorded *Ma Mère l'oye* in a boxed set containing all of Ravel's works for orchestra (DG). Other excellent recordings include those by Charles Dutoit and the Montreal Symphony (London, coupled with the *Pavane pour une Infante défunte*, *Le Tombeau de Couperin*, and the *Valses nobles et sentimentales*) and the older recording by Pierre Monteux with the London Symphony (Philips Festivo, coupled with *Bolêro* and *La Valse*).

—S.L.

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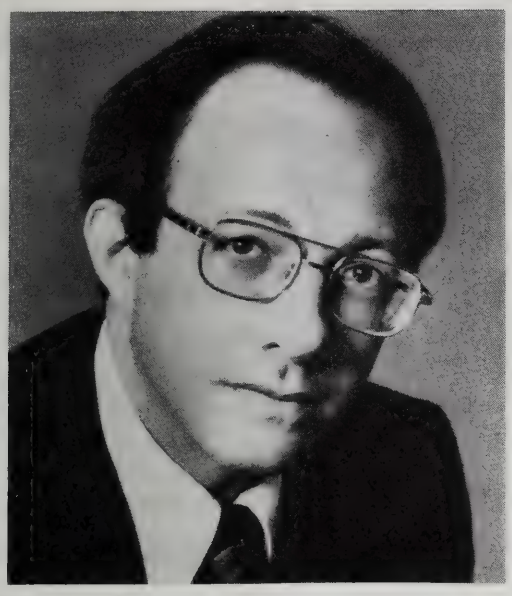
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Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned by and for him. His concert appearances throughout the United States, Europe, Asia, New Zealand, and Australia, as well as his many recordings, have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center. Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

This past August, Mr. Kalish was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught there since 1968 and became Head of Chamber Music and Keyboard Activities there in 1982. He is also Professor of Piano at the State University of New York. Mr. Kalish gives frequent master classes in conjunction with his recitals at leading American universities, and he is active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works; he may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. In addition to his many appearances with the Boston Symphony Chamber Players in Boston and at Tanglewood, Mr. Kalish has appeared as soloist with the Boston Symphony Orchestra in music of Liszt, Luciano Berio, and Elliott Carter.



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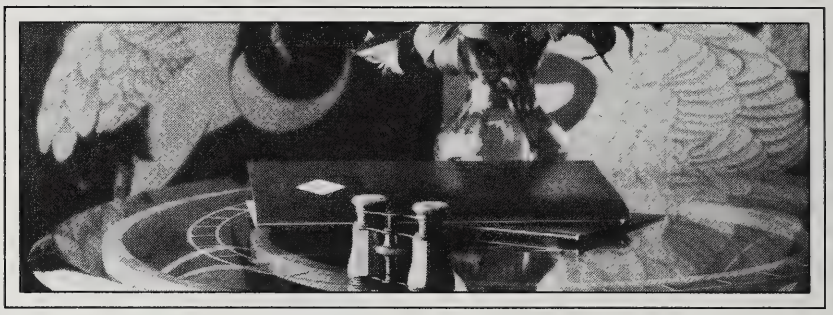
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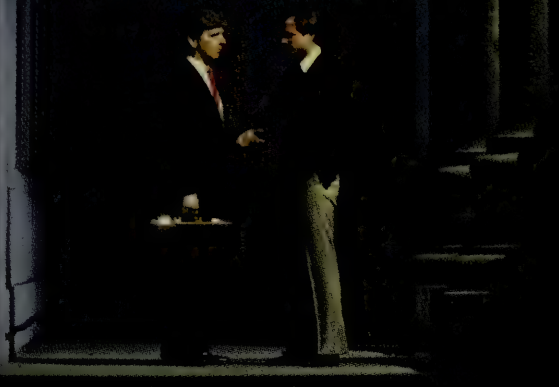


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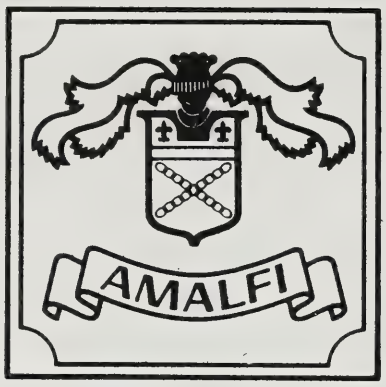
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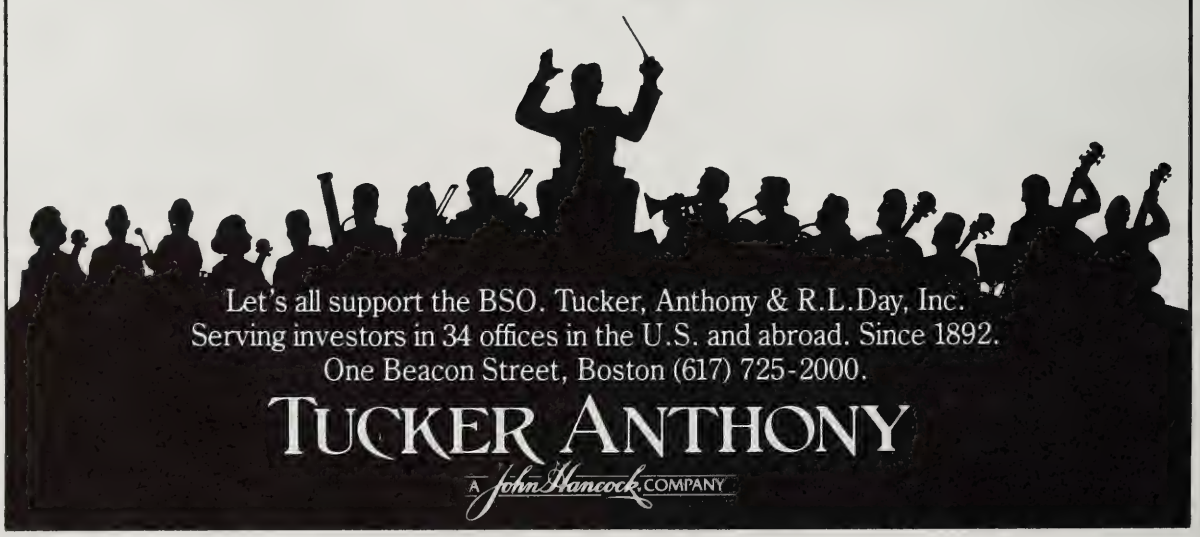
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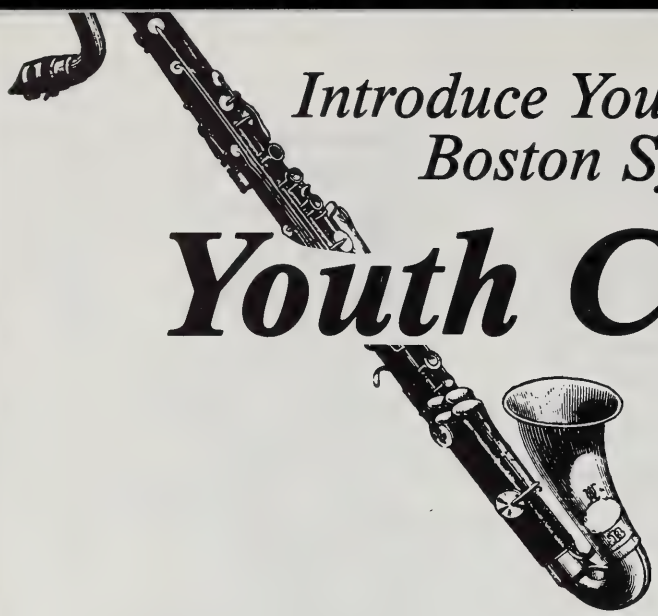
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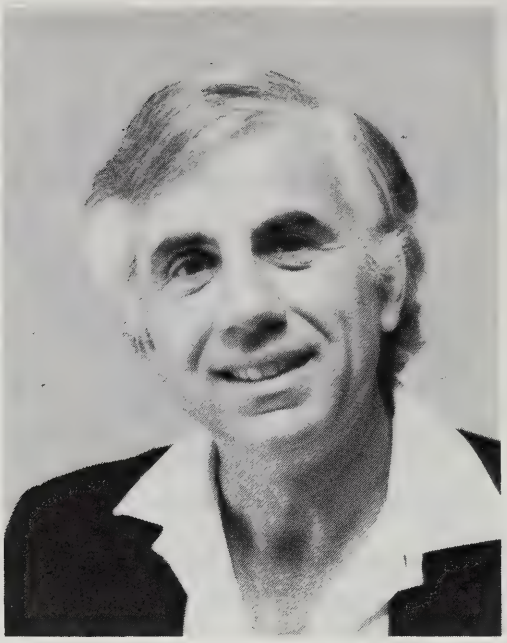
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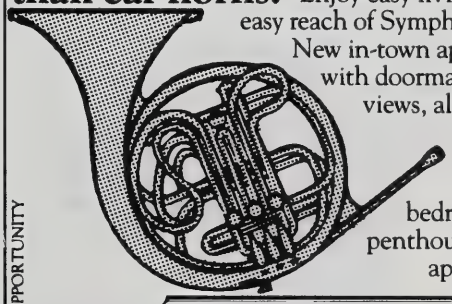
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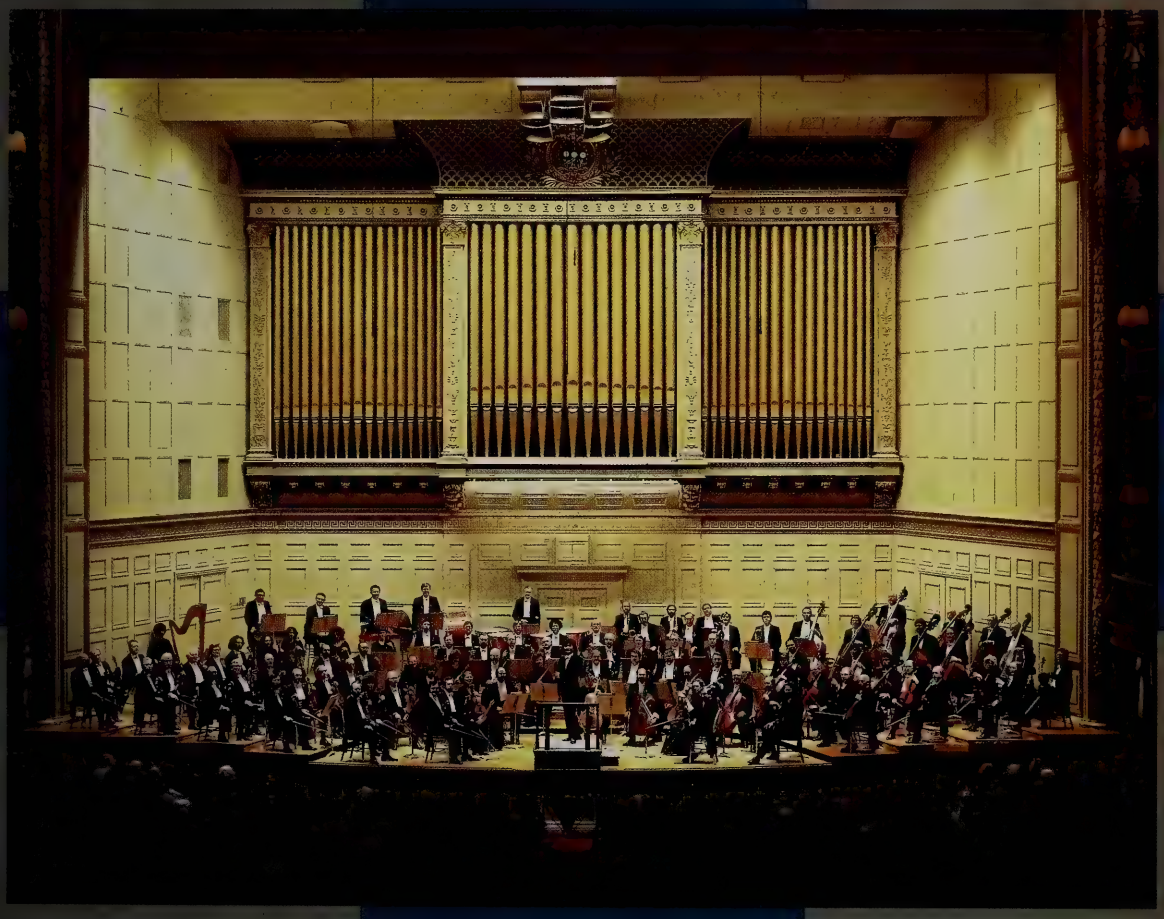


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In addition to their two subscription concerts while the BSO is touring Japan, Pierre Boulez and his internationally acclaimed Ensemble Intercontemporain will present the Boston premiere of Boulez's *Répons* in two non-subscription concerts, Monday and Tuesday, 24 and 25 February at 8 p.m. *Répons* was composed for three distinct elements: an instrumental group of 24 musicians, a group of six solo instruments, and a 4X digital signal processor. Since the first performance in 1981, the work has been revised and refined under the auspices of IRCAM (the Institute de Recherche et Coordination Acoustique/ Musique). Because of the spatial demands of *Répons*, more than half of Symphony Hall's seats will be removed to accommodate platforms, speakers, and the solo instruments, thus reducing the seating capacity to only 1300 for each performance. Tickets, priced at $5 and $10, are now on sale at the Symphony Hall box office.

Remember Someone Special

The Boston Symphony Orchestra has created a Remembrance Fund through which you may recognize special occasions (such as birthdays, anniversaries, and weddings) or memorialize friends and loved ones who cared about our orchestra. To honor someone in this way, and have a remembrance card sent in your name, please include with your contribution the individual's name and address and the occasion you wish remembered. Contributions of $10 or more may be sent to the Development Office, Symphony Hall, Boston, MA 02115 and will be applied to the Boston Symphony Annual Fund.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the rest of the season will take place at 6 p.m. on 13, 15, 18, 20, and 22 March, and 24 April. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

BSO Tickets Through CHARGIT

Tickets for Boston Symphony Orchestra concerts are now available through CHARGIT by calling 542-3600. CHARGIT offers 24-hour service and accepts Visa, Mastercard, and American Express. Tickets go on sale 28 days before each concert.

Symphony Hall Tours

Tours of Symphony Hall are available Mondays through Thursdays at 9 a.m. and 4:30 p.m., Saturdays at 1 p.m., and occasionally at other hours. Organized by the Boston Symphony Association of Volunteers, these tours are conducted by trained volunteer guides and cover the history of the Boston Symphony Orchestra and of Symphony Hall, including its architecture and acoustics. A $25 per group donation to the BSO is requested. For the weekday-afternoon and Saturday tours, there is a $50 security charge. Groups must consist of at least ten persons and cannot exceed twenty-five per guide. For appointments, which must be made at least ten days in advance, or additional information, please contact the Volunteer Office, Symphony Hall, Boston, MA 02115, (617) 266-1492, ext. 178.



How to conduct yourself on Friday night.

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Guaranteed pre-paid parking is available to Boston Symphony Orchestra subscribers at the underground parking facilities of The First Church of Christ, Scientist, directly across from Symphony Hall on Massachusetts Avenue. This benefit is available for the remainder of their series only to subscribers who attend performances on Tuesday, Thursday, and Saturday evenings. For further information, please call Symphony Hall at 266-1492 and ask for "Parking Reservations."

BSO Business & Professional Leadership Program

Corporate support of the BSO has more than tripled in the past three years, with the result that nearly 400 companies are contributing more than $1 million annually to the orchestra. This has been accomplished through the activities of the BSO Business & Professional Leadership Program, which was founded in 1980 by area executives in recognition of the BSO's significant contribution to the corporate community. The program is overseen by a committee including business leaders from companies throughout New England, making it possible for businesses to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America: "Presidents at Pops," "A Company Christmas at Pops," the BSO Corporate Enrichment Program, leadership dinners held in Symphony Hall, and special-event underwriting. Contributions for membership begin at $1,000. For further information on how your company or professional partnership can join this program, contact Eric Sanders in the BSO Corporate Development Office, (617) 266-1492.

$12 Million National Campaign for the Tanglewood Music Center

A Fiftieth Anniversary Campaign for the Tanglewood Music Center was announced by the Boston Symphony Orchestra this summer. The campaign goal is $12 million, which will be used to endow student fellowships and faculty positions and renovate the Theatre-Concert Hall, which was designed by Eliel and Eero Saarinen in 1941. Funds will also be used to increase operating support for the Boston Symphony Orchestra's world-renowned summer music academy. The target for completion of the campaign is 1990, the fiftieth anniversary of the founding of the Tanglewood Music Center by Serge Koussevitzky and the Boston Symphony. If you would like to contribute, or for further information, please call John Keenum, Director of Foundation Support, at 266-1492, ext. 139.

Friday Luncheon Series

Subscribers to the Friday series may enjoy luncheon and an informative talk by attending the popular Friday Luncheons. The Boston Symphony Association of Volunteers continues its sponsorship of these events by combining the former "Stage Door Lectures" and "Behind the Scenes Luncheons" into one series. Attend any combination of four for $45, or a single luncheon for $12. Remaining programs feature Luise Vosgerchian, Walter W. Naumberg Professor of Music at Harvard University, on "Aesthetic Distancing in the Twentieth Century" (28 February) and "Music and Movement: The Element of Dance in Music" (28 March), and BSO Artistic Administrator Costa Pilavachi on "Programming the Boston Symphony Orchestra" (18 April). For reservations, please call the Volunteer Office at 266-1492, ext. 177.

Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1985-86

First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

* *Participating in a system of rotated seating within each string section.*
† *On sabbatical leave.*

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
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Sylvia Shippen Wells chair

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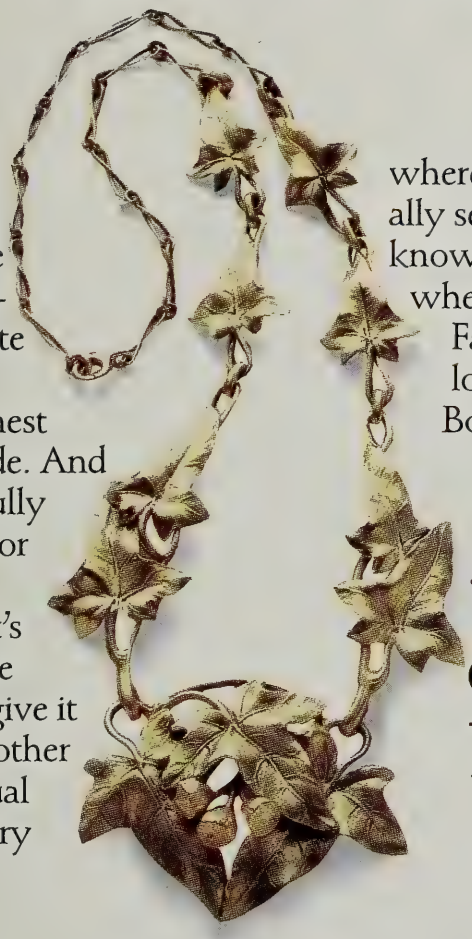
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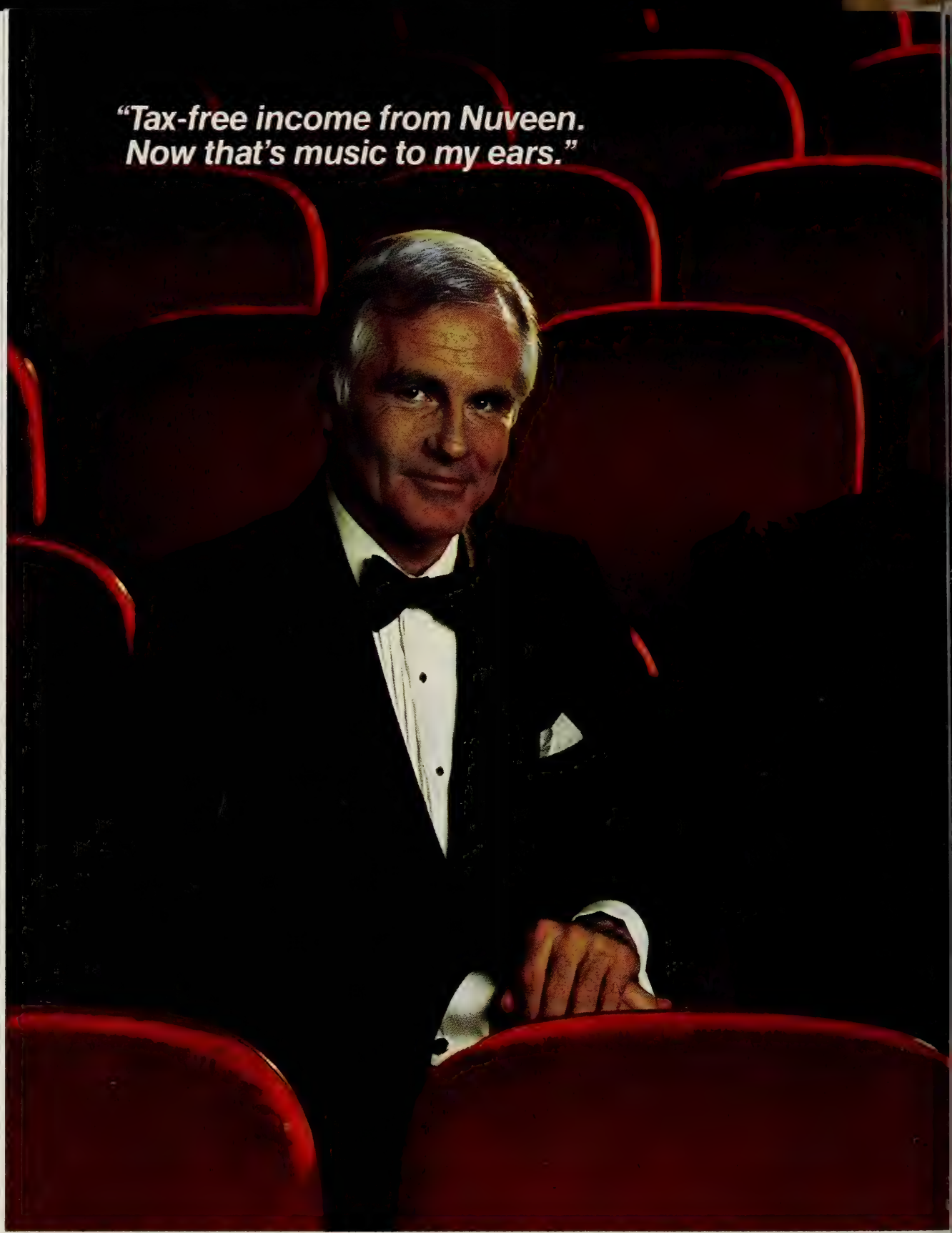
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

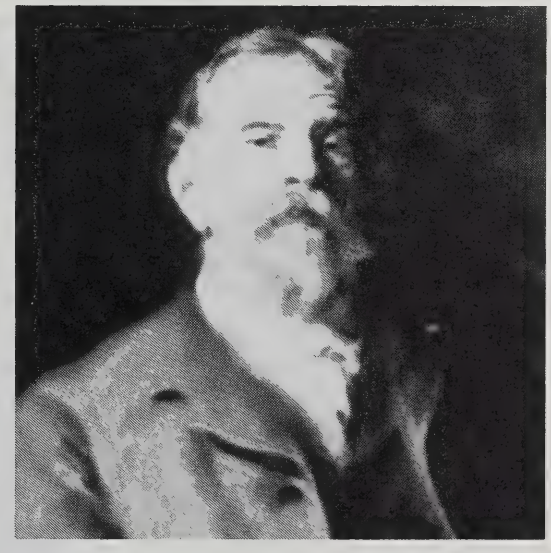
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson

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Baton poised,
the expectant hush . . .
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We salute Mr. Seiji Ozawa
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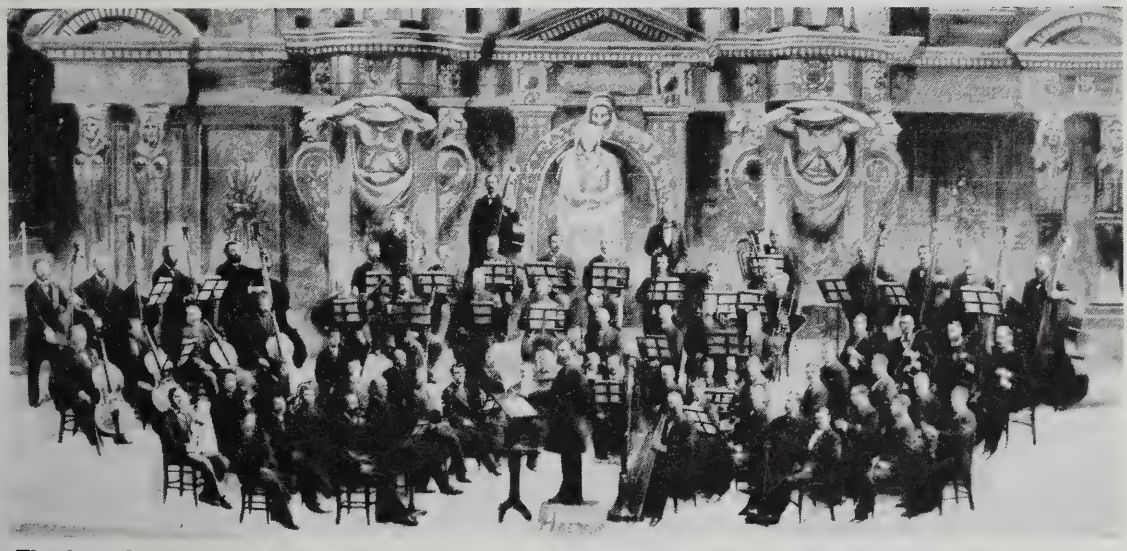
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

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The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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SEIJI OZAWA conducting

MAHLER — Symphony No. 3

First Part

I. Kräftig. Entschieden.
(Forceful. Decisive.)

Second Part

II. Tempo di Menuetto. Sehr mässig. Ja nicht eilen! Grazioso.
(In minuet tempo. Very moderato. Don't hurry! Graceful.)

III. Comodo. Scherzando. Ohne Hast.
(Easygoing. Jesting. Without haste.)

IV. Sehr langsam. Misterioso. Durchaus *ppp*.
(Very slow. Mysterious. *ppp* throughout.)
Words by Nietzsche.

V. Lustig im Tempo und keck im Ausdruck.
(Cheerful in tempo and jaunty in expression.)
Words from *Des Knaben Wunderhorn*.

VI. Langsam. Ruhevoll. Empfunden.
(Slow. Peaceful. Deeply felt.)

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JOHN OLIVER, conductor
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Gustav Mahler
Symphony No. 3



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He did the main work on the Third Symphony in the summers of 1895, when he composed the second through sixth movements, and 1896, when he added the first. Two songs, Ablösung im Sommer (Relief in Summer) *and* Das himmlische Leben (Life in Heaven)*, provide source material for some of the symphony, and they go back to about 1890 and February 1892, respectively. Mahler made final revisions in May 1899. The symphony was introduced piecemeal. Arthur Nikisch conducted the second movement, then presented as* Blumenstück (Flower Piece)*, with the Berlin Philharmonic on 9 November 1896. Felix Weingartner gave the second, third, and sixth movements with the Royal Orchestra, Berlin, on 9 March 1897. With L. Geller-Wolter singing the alto solos, Mahler himself conducted the first complete performance at the Festival of the Allgemeiner Deutscher Musikverein in Krefeld on 9 June 1902, and the score was published that year by Josef Weinberger in Vienna. Ernst Kunwald introduced the Third Symphony in the United States at the Cincinnati May Festival, 9 May 1914. Richard Burgin conducted the first movement only at the Boston Symphony concerts of 18, 19, and 20 March 1943. On 19 and 20 January 1962, Burgin gave the complete work with the Chorus pro Musica, Alfred Nash Patterson, conductor, and Florence Kopleff, contralto. Erich Leinsdorf led BSO performances of the Mahler Third in September and October 1966 with the New England Conservatory Chorus, Lorna Cooke deVaron, conductor, and the Boston Boychoir, John Oliver, conductor, and mezzo-soprano Shirley Verrett. In 1977 Seiji Ozawa led Symphony Hall performances with contralto Birgit Finnilä, the New England Conservatory Chorus, and the Boston Boy Choir, Theodore Marier, director. Ozawa also led a Tanglewood performance in August 1977, again with Finnilä and the Boston Boy Choir, but with the Tanglewood Festival Chorus, John Oliver, conductor. The orchestra's most recent Symphony Hall performances, in February 1982, were directed by Claudio Abbado with mezzo-soprano Hanna Schwarz, the women of the Tanglewood Festival Chorus, John Oliver, conductor, and the Boston Boy Choir, Theodore Marier, director. The same choral forces took part in the most recent Tanglewood performance, which ended the 1983 season, but with Ozawa conducting and Jessye Norman, soprano, as the soloist. The score calls for four flutes (two doubling piccolo), four oboes (one doubling English horn), three clarinets (one doubling bass clarinet) and two high clarinets in E-flat, four bassoons (one doubling contrabassoon), eight horns, four trumpets, posthorn, four trombones, bass- and contrabass-tuba, two harps, strings, and percussion including kettledrums, glockenspiel, snare drum, triangle, tambourine, bass drum, suspended cymbals, cymbal attached to the bass drum, tam-tam, and birch brush.*

"Any ass can see that," said Brahms when someone pointed out the resemblance of the big tune in the finale of his First Symphony to the one in Beethoven's Ninth. It is not recorded what Mahler said when someone—and someone must have—remarked on his beginning the Third Symphony with the Brahms First, as it were. That, too, any ass can see, and we know what Mahler thought of such asses (cf. his song about the ass, the cuckoo, and the nightingale—*Lob des hohen Verstandes* [*Praise of Lofty Intellect*]—

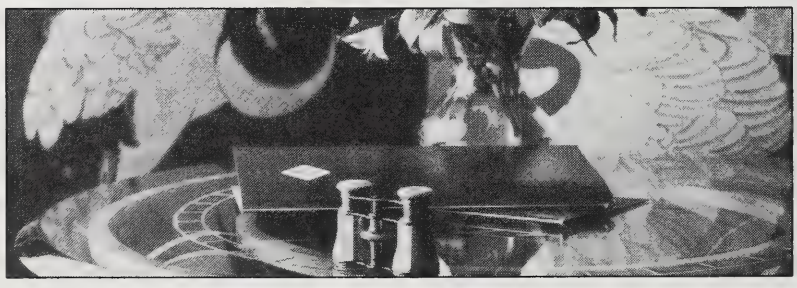
composed in June 1896, midway through his work on the Third Symphony).* Mahler was neither forgetful nor a plagiarist, and more than forty years ago Donald Francis Tovey asserted the view then considered heterodox that "we cannot fall back upon the device of classifying Mahler as one of the conductor-composers who have drifted into composition through the urge to display their vast memories as experienced conductors." No, this beginning is allusion and reference, both to a particular monument of the symphonic tradition and to a type of triumphal song. Mahler lived ambivalently in tradition, wanting at the same time to be a part of it and, in Henry-Louis de La Grange's word, to "insult" it. The Third, the biggest of his symphonies as well as the most extraordinary in proportions and design, is the most massive of his insults.

When Mahler visited Sibelius in 1907—he was then near to completing his Eighth Symphony—the two composers argued about "the essence of symphony," Mahler rejecting his colleague's creed of severity, style, and logic by countering with "No, a symphony must be like the world. It must embrace everything." Twelve years earlier, while actually at work on the Third, he had remarked that to "call it a symphony is really incorrect, as it does not follow the usual form. The term 'symphony'—to me this means creating a world with all the technical means available."

*Brahms, who looked at the score of Mahler's Second Symphony and found its scherzo to be a piece "bordering on genius," saw none of the Third. Mahler at this period always paid a summer visit to Brahms at Bad Ischl, close enough to his own house at Steinbach for a pleasant bicycle trip. "*Von Zeit zu Zeit seh' ich den alten gern*" ("From time to time I enjoy seeing the old man"), said Mahler, quoting Goethe's Mephistopheles on the subject of his visits to the Lord. "Gloomy and hating life," the old man was nonetheless friendly to Mahler, though impossible to draw out on music or any other subject of intellectual content. That he asked to have one of Mahler's scores sent to him was an amazing departure from his usual reserve.

"There's no passion in the human soul. But finds its food in music."

George Lillo

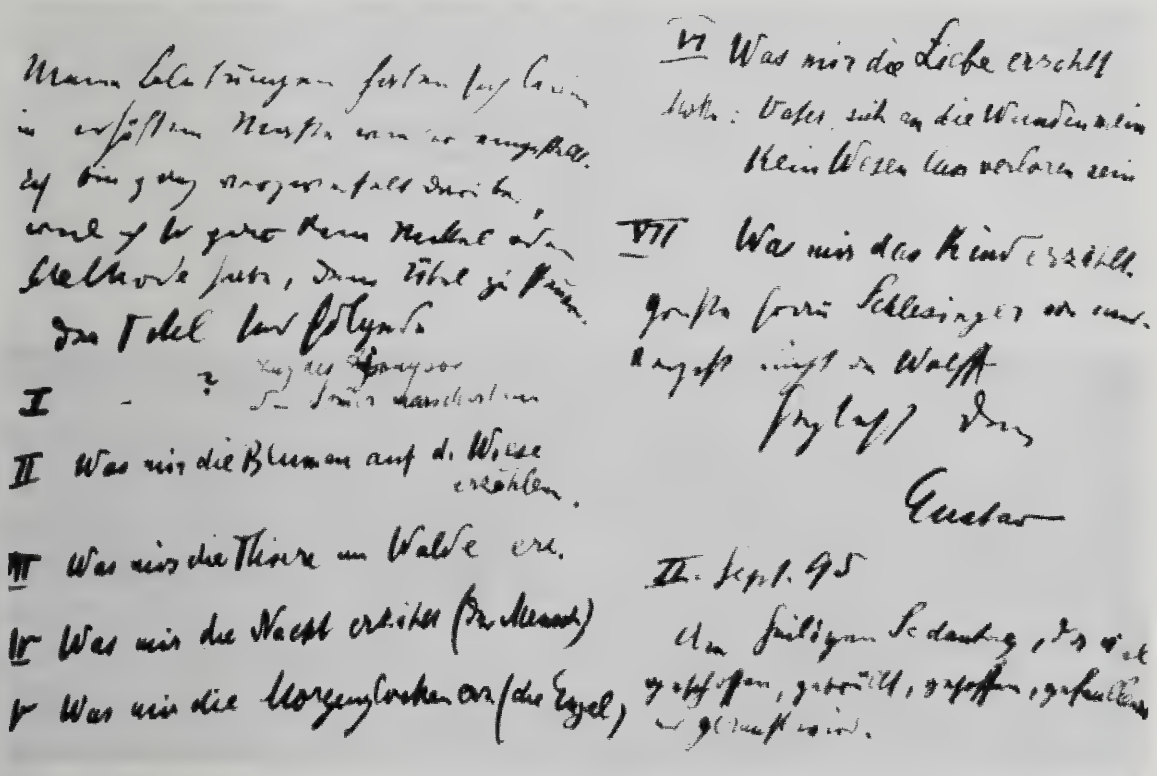


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The completion of the Second Symphony the previous summer had given him confidence: he was sure of being "in perfect control" of his technique. Now, in the summer of 1895, escaped for some months from his duties as principal conductor at the Hamburg Opera, installed in his new one-room cabin in Steinbach on the Attersee some twenty miles east of Salzburg, with his sister Justine and his friend Natalie Bauer-Lechner to look after him (this most crucially meant silencing crows, waterbirds, children, and whistling farmhands), Mahler set out to make a pantheistic world to which he gave the overall title *The Happy Life—A Midsummer Night's Dream* (adding "not after Shakespeare, critics and Shakespeare mavens please note"). Before he wrote any music, he worked out a scenario in five sections, entitled *What the forest tells me*, *What the trees tell me*, *What twilight tells me* ("strings only" he noted), *What the cuckoo tells me (scherzo)*, and *What the child tells me*. He changed all that five times during the summer as the music began to take shape in his mind and, with a rapidity that astonished him, on paper as well. *The Happy Life* disappeared, to be replaced for a while by the Neitzschean *Gay Science* (first *My Gay Science*). The trees, the twilight, and the cuckoo were all taken out, their places taken by flowers, animals, and morning bells. He added *What the night tells me* and saw that he wanted to begin with the triumphal entry of summer, which would include an element of something Dionysiac and even frightening. In less than three weeks he composed what are now the second, third, fourth, and fifth movements. He went on to the Adagio and, by the time his composing vacation came to an end on 20 August, he had made an outline of the first movement and composed two independent songs, *Lied des Verfolgten in Turm* (*Song of the Prisoner in the Tower*) and *Wo die schönen Trompeten blasen* (*Where the beautiful trumpets sound*). It was the richest summer of his life.


I -

II Was mir die Blumen auf d. Wiese erzählen.

III Was mir die Thiere im Walde erz.

IV Was mir die Nacht erzählt (Menschheit)

V Was mir die Morgenglocken sa (die Engel)

VI Was mir die Liebe erzählt

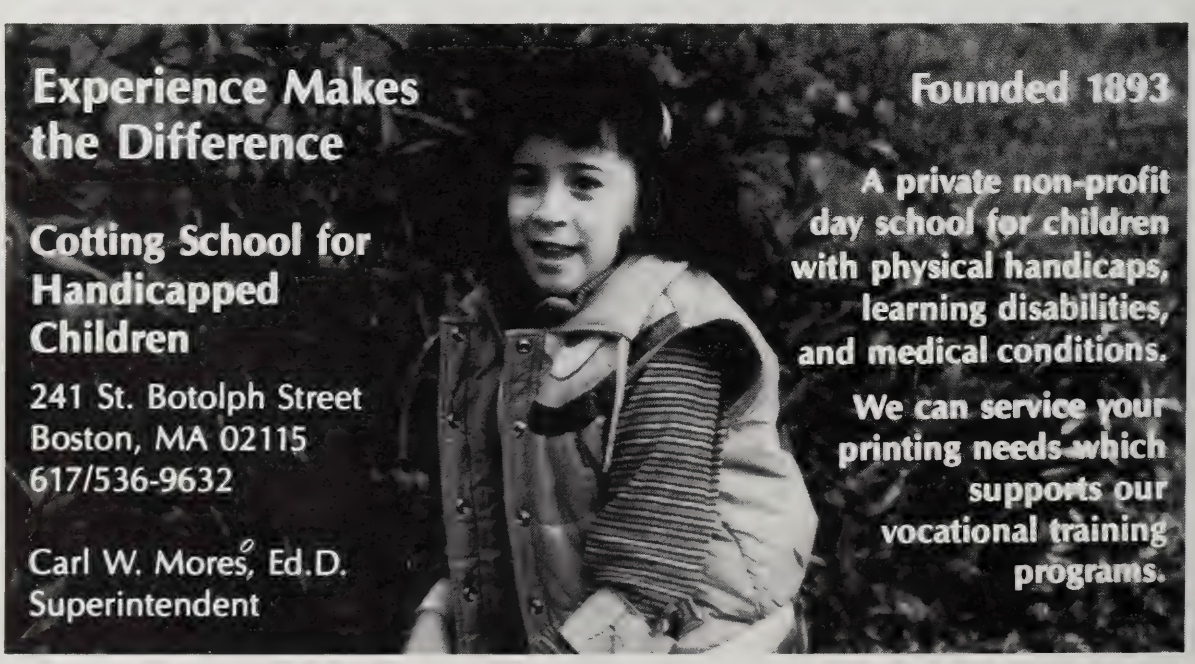
VII Was mir das Kind erzählt.

A September 1895 letter from Mahler to Natalie Bauer-Lechner with proposed titles for the Third Symphony's originally seven movements: I. Procession of Dionysus, or, Summer marches in. II. What the flowers in the meadow tell me. III. What the animals in the forest tell me. IV. What the night tells me (mankind). V. What the morning bells tell me (the angels). VI. What love tells me. VII. What the child tells me.

In June 1896 he was back at Steinbach. He had made some progress scoring the new symphony and he had complicated his life by an intense and stormy affair with a young, superlatively gifted dramatic soprano newly come to the Hamburg Opera, Anna von Mildenburg. He also discovered when he got to Steinbach that he had forgotten to bring the sketches of the first movement, and it was while waiting for them that he composed his little bouquet for critics, *Lob des hohen Verstandes*. In due course the sketches arrived, and Mahler, as he worked on them, gradually realized that the *Awakening of Pan** and the *Triumphal March of Summer* wanted to be one movement instead of two. He also saw, rather to his alarm, that the first movement was growing hugely, that it would be more than half an hour long, and that it was also getting louder and louder. He deleted his finale, *What the child tells me*, which was the *Life in Heaven* song of 1892, putting it to work a few years later to serve as finale to the Fourth Symphony. That necessitated rewriting the last pages of the Adagio, which was now the last movement, but essentially the work was under control by the beginning of August. *The Gay Science* was still part of the title at the beginning of the summer, coupled with what had become *A Midsummer Noon's Dream*, but in the eighth and last of Mahler's scenarios, dated 6 August 1896, the superscription is simply *A Midsummer Noon's Dream* with the following titles given to the individual movements:

First Part:	*Pan awakes. Summer comes marching in (Bacchic procession).*
Second Part:	*What the flowers in the meadow tell me* *What the animals in the forest tell me* *What humanity tells me* *What the angels tell me* *What love tells me*

*Mahler was responsive to omens, and when a letter from Anna von Mildenburg arrived with P A N stamped prominently on the envelope, he was all set to take it as a preternatural endorsement of his plan for the symphony. The rush dissipated when he looked again and saw that the letters were followed by the number 30, the whole standing for *Post Amt Nummer* 30, Post Office Number 30.



At the premiere, the program page showed no titles at all, only tempo and generic indications (see below). "*Beginning with Beethoven*" wrote Mahler to the critic Max Kalbeck that year, "there is no modern music without its underlying program.—But no music is worth anything if you first have to tell the listener what experience lies behind it, respectively what he is supposed to experience in it.—And so yet again: *pereat* every program!—You just have to bring along ears and a heart and—not least—willingly surrender to the rhapsodist. Some residue of mystery always remains, even for the creator."

Writing at about the same time to the conductor Josef Krug-Waldsee, Mahler elaborated:

> Those titles were an attempt on my part to provide non-musicians with something to hold on to, and with a signpost for the intellectual, or better, the expressive content of the single movements and of their relationships to each other and to the whole. That it didn't work (as, in fact, it could never work) and that it led only to misinterpretations of the most horrendous sort became painfully clear all too quickly. It's the same disaster that had overtaken me on previous and similar occasions, and now I have once and for all given up

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Montag, den 9. Juni, Abends 8 Uhr,
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Programm:

Symphonie No. 3

in 2 Abtheilungen

für grosses Orchester, Alt-Solo, Frauen- und Knabenchor

von

Gustav Mahler.

Unter Leitung des Komponisten

I. Abtheilung.

No. 1. Einleitung und I. Satz.

II. Abtheilung.

No. 2. Tempo di Menuetto.
No. 3. Rondo.
No. 4. Altsolo.
attacca No. 5. Frauen- und Knabenchor mit Alt-Solo.
attacca No. 6. Adagio.

Nach der I. Abtheilung findet eine Pause statt.

Alt-Solo: Frau **L. Geller-Wolter.**

Program page from the first performance of Mahler's Third Symphony

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> commenting, analyzing, all such expediences of whatever sort. These titles . . . will surely say something to you *after* you know the score. You will draw intimations from them about how I imagined the steady intensification of feeling, from the indistinct, unbending, elemental existence (of the forces of nature) to the tender formation of the human heart, which in turn points toward and reaches a region beyond itself (God).
>
> Please express that in your own language, without quoting those extremely inadequate titles, and that way you will have acted in my spirit. I am *very* grateful that you asked me [about the titles], for it is by no means inconsequential to me and for the future of my work how it is introduced into "public life."

Words a program annotator quotes at his peril. But the climate has changed in these eighty-five years and today's audience is very much inclined to come to Mahler with that willingness to surrender for which he hoped. We do well to ignore the "*Titan*" claptrap Mahler imposed on his First Symphony years after its composition. When, however, we look at the titles in the Third Symphony, we are, even though they were finally rejected, looking at an attempt, or a series of attempts, to put into few words the material, the world of ideas, emotions, and associations that lay behind the choices Mahler made as he composed. We, too, can draw intimations from them, and then remove them as scaffolding we no longer need. And with that, let us turn to a brief look at the musical object Mahler left us.

The first movement accounts for roughly one third of the symphony's length. Starting with magnificent gaiety, it falls at once into a mood of tragedy—seesawing chords of low horns and bassoons, the drumbeats of a funeral procession, cries and outrage. Mysterious twitterings follow, the suggestion of a distant quick march, and a grandly rhetorical recitative for the trombone. Against all that, Mahler poses a series of quick marches (the realizations of what he had adumbrated earlier for just a few seconds), the sorts of tunes you can't believe you haven't known all your life and the sort that used to cause critics to complain of Mahler's "banality," elaborated and scored with an astounding combination of delicacy and exuberance. Their swagger is rewarded by a collision with catastrophe, and the whole movement—for all its outsize dimensions as classical a sonata form as Mahler ever made—is the conflict of the dark and the bright elements, culminating in the victory of the latter.

Two other points might be made. One concerns Mahler's fascination, not ignored in our century, with things happening "out of time." The piccolo rushing the imitations of the violins' little fanfares is not berserk: she is merely following Mahler's direction to play "without regard for the beat." That is playful, but the same device is turned to dramatic effect when, at the end of a steadily accelerating development, the snare drums cut across the oom-pah of the cellos and basses with a slower march tempo of their own, thus preparing the way for the eight horns in unison to blast the recapitulation into being. The other thing is to point out that several of the themes heard near the beginning will be transformed into the materials of the last three movements—fascinating especially when you recall that the first movement was written after the others.*

In the division of the work Mahler finally adopted, the first movement is the entire first section. What follows is, except for the finale, a series of shorter character pieces, beginning with the *Blumenstück*, the first music he composed for this symphony. It is a delicately sentimental minuet with access, in its contrasting section, to slightly sinister sources of energy. Curiously, it anticipates music not heard in the symphony at all, that is to say, the scurrying runs from the *Life in Heaven* song that

*In the Fourth Symphony, too, Mahler artfully creates the illusion that the music he composed between 1899 and 1901 leads inevitably to a finale that had existed since 1892.

AMALFI

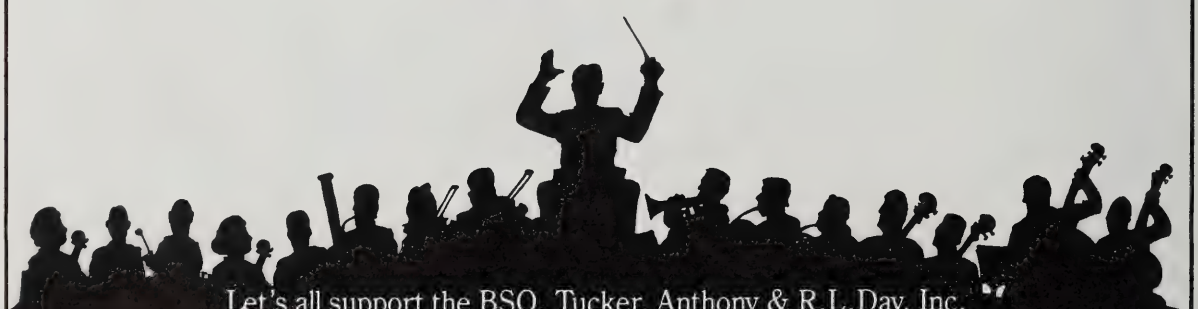
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was dropped from this design and finally made its way into the Fourth Symphony. Some time after he finished the music, Mahler noted with surprise that the bass part is pizzicato throughout. In the last measure, Wagner's *Parsifal* flower maidens make a ghostly appearance in Mahler's Upper Austrian pastoral.

In the third movement, Mahler draws on his song *Ablösung im Sommer* (*Relief in Summer*), whose text tells of waiting for Lady Nightingale to start singing as soon as the cuckoo is through. The marvel here is the landscape with posthorn, not only the lovely melody itself, but the way it is introduced: the magic transformation of the very "present" trumpet into distant posthorn, the gradual change of the posthorn's melody from fanfare to song, the interlude for flutes, and, as Arnold Schoenberg points out, the accompaniment "at first with the divided high violins, then, even more beautiful if possible, with the horns." After the brief return of this idyll and before the snappy coda, Mahler makes spine-chilling reference to the "Great Summons" music in the Second Symphony's finale.

Low strings rock to and fro, the harps accenting a few of their notes, the seesawing horn chords from the first pages return, and a human voice intones the *Midnight Song* from Friedrich Nietzsche's *Thus spoke Zarathustra* (see page 29). Each of its eleven lines is to be imagined as coming between the strokes of midnight. *Pianississimo* throughout, warns Mahler. The harmony is almost as static as the dynamics, being frozen in all but a few measures to a pedal D (the beginning and end, which frame that D in its own dominant, A, are exceptions, and so is the setting with solo violin of "*Lust tiefer noch als Ewigkeit*" ["Joy deeper still than heartbreak"]).

From here, the music moves forward without a break, and as abruptly and drastically as it changed from the scherzo to Nietzsche's midnight, so does it change from that darkness to the bells and angels of the fifth movement. The text comes from *Des knaben Wunderhorn* (*The Boy's Magic Horn*), though the interjections of "*Du sollst ja nicht weinen*" ("But you mustn't weep") are Mahler's own.* A three-part chorus of women's voices carries most of the text, though the contralto returns to take the part of the sinner. The boys' chorus, confined at first to bell noises, joins later in the exhortation "*Liebe nur Gott*" ("Only love God")† and for the final stanza. This movement, too, foreshadows the *Life in Heaven* that will not, in fact, occur until the Fourth Symphony: the solemnly archaic chords first heard at "*Ich hab übertreten die Zehen Gebot*" ("I have trespassed against the Ten Commandments") will be associated in the later work with details of the domestic arrangement in that mystical, sweetly scurrile picture of heaven. Violins drop out of the orchestra for this softly sonorous movement.

The delicate balance between the regions of F (the quick marches of the first movement, and the third and fifth movements) and D (the dirges in the first movement, the Nietzsche song, and, by extension, the minuet, which is in A major) is

**Des Knaben Wunderhorn*, published in three volumes between 1805 and 1808, widely read, discussed, criticized, and imitated, is a collection of German folk poetry, compiled in nationalist and Romantic fervor by two poets in their twenties, Clemens Brentano and Achim von Arnim. That, at least, is what it purports to be: in fact, the two indulged themselves freely in paraphrases, additions, and deletions, fixing things up so as to give them a more antique and authentic ring, even contributing poems of their own. Mahler, often approaching verses with the same freedom with which Brentano and Arnim treated the originals, turned to this anthology many times: indeed, the Nietzsche movement in this symphony is Mahler's only solo song not on a *Wunderhorn* text beween the *Songs of a Wayfarer* of 1884 and the *Songs on the Death of Children* of 1902.

†This is a characteristic alteration of Mahler's. The original repeats the "*und bete zu Gott*" ("and pray to God") of the preceding line.

now and finally resolved in favor of D. Mahler perceived that the decision to end the symphony with an Adagio was one of the most special he made.* "In Adagio movements," he explained to Natalie Bauer-Lechner, "everything is resolved in quiet. The Ixion wheel of outward appearances is at last brought to a standstill. In fast movements—minuets, Allegros, even Andantes nowadays—everything is motion, change, flux. Therefore I have ended my Second and Third symphonies, contrary to custom . . . with Adagios—the higher form as distinguished from the lower."

A noble thought, but, not uniquely in Mahler, there is some gap between theory and reality. The Adagio makes its way at the last to a sure and grand conquest, but during its course—and this is a movement, like the first, on a very large scale—Ixion's flaming wheel can hardly be conceived of as standing still. In his opening melody, Mahler invites association with the slow movement of Beethoven's last quartet, Opus 135. Soon, though, the music is caught in "motion, change, flux," and before the final triumph, it encounters again the catastrophe that interrupted the first movement. The Adagio's original title, *What love tells me*, refers to Christian love—"*agape*"—and Mahler's drafts carry the superscription: "Behold my wounds! Let not one soul be lost." The performance directions, too, seem to speak to the issue of spirituality, for Mahler enjoins that the immense final bars with their thundering kettledrums be played "not with brute strength, [but] with rich, noble tone"† and the last measure "not be cut off sharply," so that there is some softness to the edge between sound and silence at the end of this most riskily and gloriously comprehensive of Mahler's "worlds."

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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*He had been anticipated by Tchaikovsky's *Pathétique* Symphony of 1893, but Bruckner's Ninth, which was in any event not originally intended to end with its great Adagio, was still work-in-progress in summer 1896.

†Mahler writes "*gesättigt*," which suggests a range of meaning in the area of "satisfied" and "saturated."

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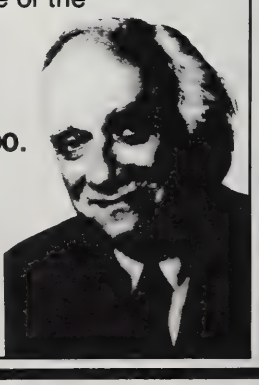
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O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
Ich schlief!
Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer als der Tag gedacht!
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit!
Will tiefe, tiefe Ewigkeit!

—*Friedrich Nietzsche*

Oh man, give heed!
What does deep midnight say?
I slept!
From a deep dream have I waked!
The world is deep,
And deeper than the day had thought!
Deep is its pain!
Joy deeper still than heartbreak!
Pain speaks: Vanish!
But all joy seeks eternity,
Seeks deep, deep eternity.

Es sungen drei Engel einen süssen Gesang,
Mit Freuden es selig im Himmel klang,
Sie jauchzten fröhlich auch dabei,

Dass Petrus sei von Sünden frei.

Denn als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmal ass,
So sprach der Herr Jesus: "Was stehst
du denn hier?
Wenn ich dich anseh', so weinest du mir."

"Und sollt ich nicht weinen, du gütiger
Gott!
Du sollst ja nicht weinen!
Ich hab übertreten die Zehen Gebot;

Ich gehe und weine ja bitterlich,
Du sollst ja nicht weinen!
Ach komm und erbarme dich über mich!"

"Hast du denn übertreten die Zehen Gebot,

So fall auf die Knie und bete zu Gott,
Liebe nur Gott in alle Zeit
So wirst du erlangen die himmlische Freud."

Die himmlische Freud ist eine selige Stadt,
Die himmlische Freud, die kein End mehr hat;
Die himmlische Freud war Petro bereit
Durch Jesum und allen zur Seligkeit.

—from *Des Knaben Wunderhorn*

Three angels were singing a sweet song:
With joy it resounded blissfully in heaven.
At the same time they happily shouted with
joy
That Peter was absolved from sin.

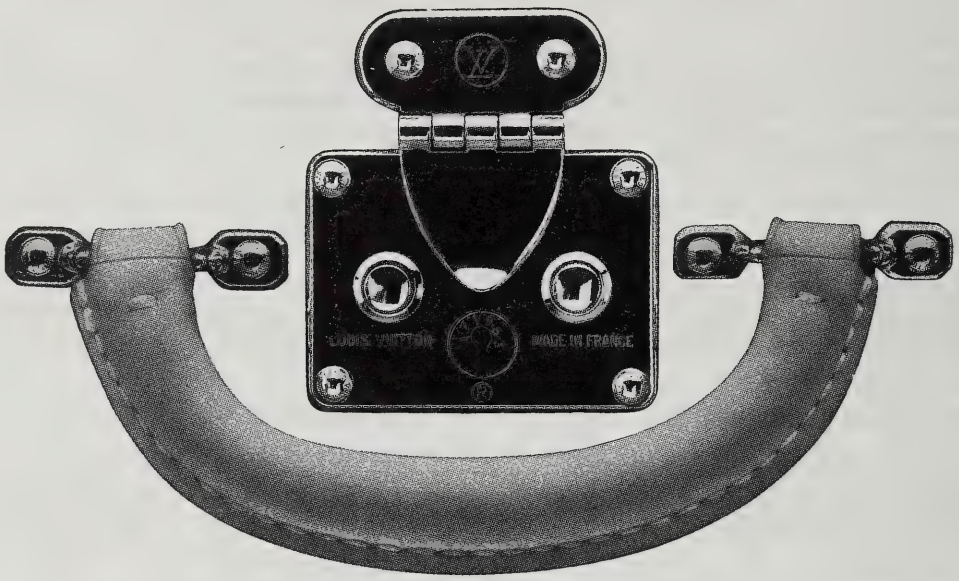
For as Lord Jesus sat at table,
Eating supper with his twelve apostles,
So spoke Lord Jesus: "Why are you
standing here?
When I look at you, you weep."

"And should I not weep, you kind
God!
No, you mustn't weep.
I have trespassed against the Ten
Commandments.
I go and weep, and bitterly.
No, you mustn't weep.
Ah, come and have mercy on me!"

"If you have trespassed against the Ten
Commandments,
Then fall on your knees and pray to God,
Love only God for ever,
And you will attain heavenly joy."

Heavenly joy is a blessed city,
Heavenly joy, that has no end.
Heavenly joy was prepared for Peter
By Jesus and for the salvation of all.

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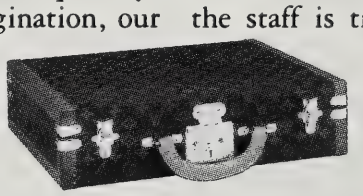


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More . . .

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Still going by increasing size, we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* is an extremely detailed biographical study and will probably, when completed with a second volume, be the standard reference for the facts of Mahler's life. It was most welcome news when the third and last volume of Donald Mitchell's perceptive and detailed study of the music was published last year. At last we have a completed view of the composer's work on a truly Mahlerian scale in a study that is informed by a strong musical intelligence and thorough familiarity with the sources. The Third Symphony is discussed in the second volume, *Gustav Mahler: The Wunderhorn Years* (University of California; available in paperback). Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material, but they must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. Of the currently available Mahler Thirds on record, the following are all particularly recommended: James Levine and the Chicago Symphony Orchestra and Chorus with Marilyn Horne (RCA); Claudio Abbado and the Vienna Philharmonic and State Opera Chorus with Jessye Norman (DG); Georg Solti and the Chicago Symphony Orchestra and Chorus with Helga Dernesch (London); and Klaus Tennstedt and the London Philharmonic Orchestra and Chorus with Ortrun Wenkel (Angel). The first three of these are also available as compact discs. It is a shame that Nonesuch has deleted the superb older recording by Jascha Horenstein with the London Symphony Orchestra, the Ambrosian Singers, and Norma Procter; that reading deserves to be kept permanently available and is worth searching out.

—S.L.

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Jan DeGaetani

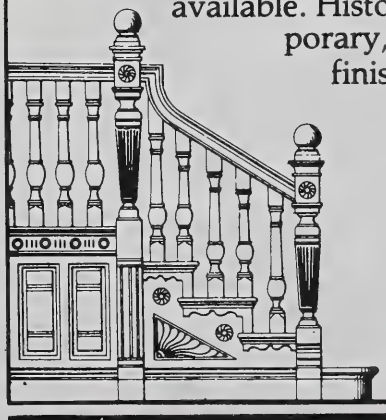


Mezzo-soprano Jan DeGaetani is at home in the vocal literature of many eras, from early music through art song and Lieder of the nineteenth and early-twentieth centuries to new works written for her by leading composers of our time. In her annual tours throughout the United States and abroad, Ms. DeGaetani appears in recital, chamber music, oratorio, opera, and with many of the world's major symphony orchestras, including the Boston Symphony, Philadelphia Orchestra, Chicago Symphony, Los Angeles Philharmonic, New York Philharmonic, San Francisco Symphony, the BBC Symphony Orchestra, the Concertgebouw Orchestra of Amsterdam, and the Berlin Philharmonic. Her many recordings of thirteenth- to twentieth-century repertory have won universal praise and numerous awards. With pianist Gilbert Kalish, Jan DeGaetani has recorded songs by Schubert, Schumann, Brahms, Foster, Wolf, Debussy, Chausson, Mussorgsky, Tchaikovsky, Ives, Rachmaninoff, Ravel, and Schoenberg. Two of her albums were singled out by *High Fidelity* magazine as among the best in the history of long-playing records.

Born in Ohio, Jan DeGaetani is a graduate of the Juilliard School, where she studied with Sergius Kagen; she is now professor of voice at the Eastman School of Music and artist-in-residence at the Aspen Music Festival. Ms. DeGaetani won early recognition as an outstanding performer of the music of this century and, in a profound and continuing commitment, has presented and recorded a brilliant succession of works by contemporary composers on both sides of the Atlantic—Elliott Carter, Peter Maxwell Davies, George Crumb, Jacob Druckman, William Schuman, Harrison Birtwistle, George Rochberg, and Richard Wernick, to name but a few. Since her first Boston Symphony Orchestra appearances, in Ravel's *L'Enfant et les sortilèges* in October 1974, Ms. DeGaetani has also performed music of Berlioz, Beethoven, Dvořák, Mendelssohn, and Bach with the orchestra. Her appearances at Tanglewood include recital performances with pianist Gilbert Kalish, and she is a frequent guest artist with the Boston Symphony Chamber Players.

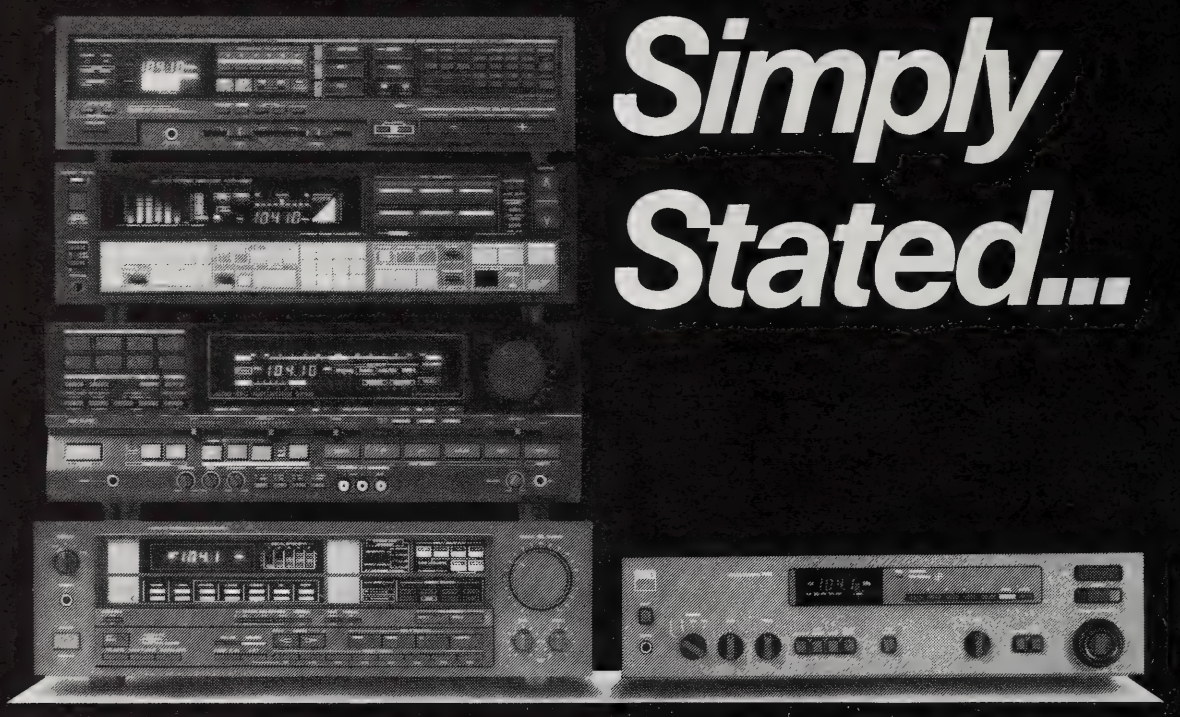
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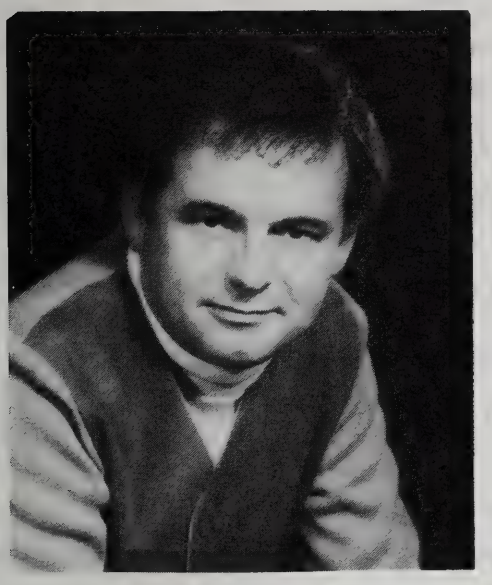
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John Oliver, Conductor



Co-sponsored by the Tanglewood Music Center and Boston University, and now in its sixteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, and Klaus Tennstedt. In April 1984, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. The chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*; both of these have been newly issued on compact discs. The Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule; their album of *a cappella* twentieth-century American choral music, recorded at the invitation of Deutsche Grammophon, received a Grammy nomination for best choral performance of 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill for Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra for Telarc (a compact disc), and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade for CBS. The chorus has also recorded a Christmas album, "We Wish You A Merry Christmas," with John Williams and the Boston Pops for Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale. Since its inception nine years ago, the John Oliver Chorale has built an impressive repertoire ranging from masterpieces by Bach, Beethoven, Mozart, and Stravinsky to less frequently performed works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. The Chorale has recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern records and Donald Martino's *Seven Pious Pieces* for New World Records. Newly available from Northeastern records is the Chorale's album "Christmas Antiphonies," featuring polychoral works of Schütz, Scheidt, Praetorius, Bax, and Daniel Pinkham.

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Boston Boy Choir
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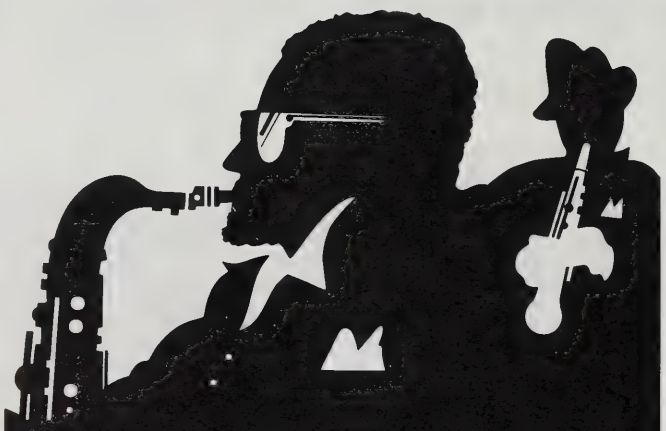
Now in its twenty-second year, the Boston Boy Choir has been acclaimed from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, including Berlioz's *Damnation of Faust*, Mendelssohn's *Elijah*, and Mahler's Eighth Symphony, as well as stagings at Tanglewood of Puccini's *Tosca* and scenes from Mussorgsky's *Boris Godunov*, all under the direction of Seiji Ozawa. In addition, the group has performed music of Monteverdi, Wagner, Mahler, Liszt, and Britten with the orchestra under such guest conductors as André Previn and Kurt Masur. The choir's most recent BSO performances have included Arthur Honegger's *Jeanne d'Arc au bûcher* in Boston and New York in December 1984 and, at Tanglewood last summer, Bach's *St. Matthew* Passion and Carl Orff's *Carmina burana*. The Boston Boy Choir has recorded Berlioz's *Damnation of Faust* for Deutsche Grammophon and Mahler's *Eighth Symphony* for Philips with the BSO under Seiji Ozawa, and members of the chorus recently participated in a recording of Kurt Weill's *Recordare* with John Oliver and the Tanglewood Festival Chorus for Nonesuch.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first music director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and a distinguished church musician, was organist and choir director of St. Paul's before founding the choir.



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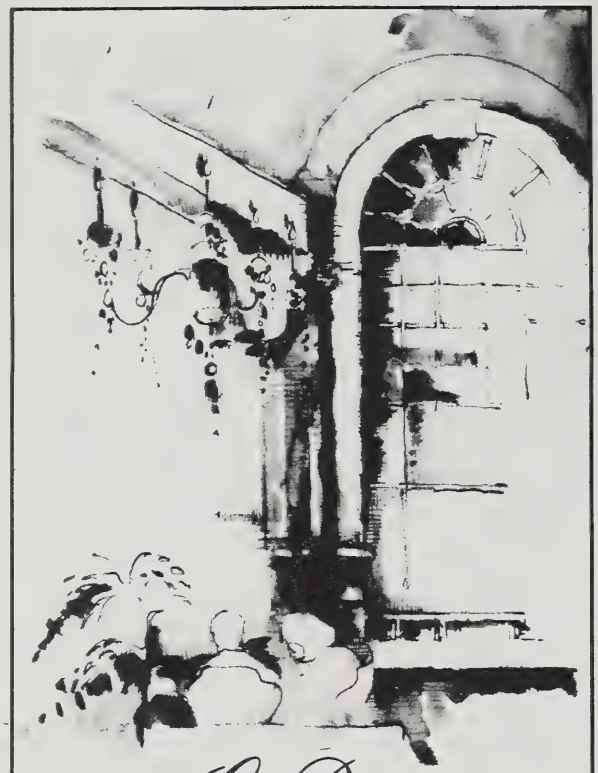
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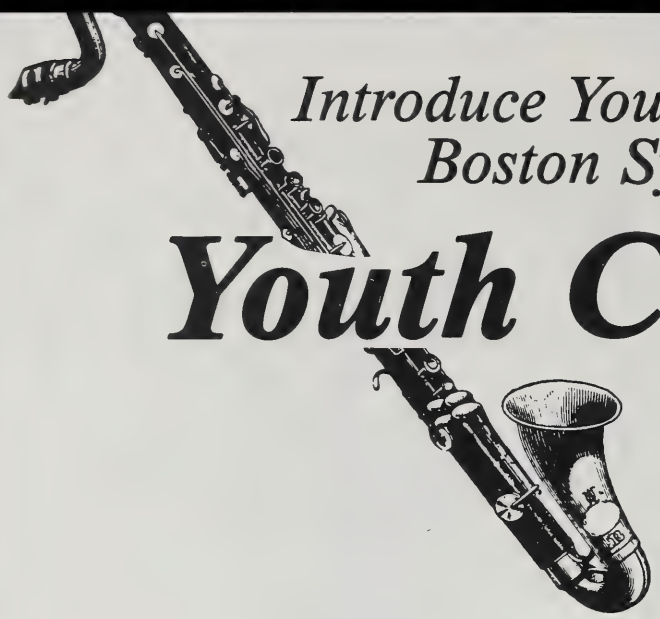
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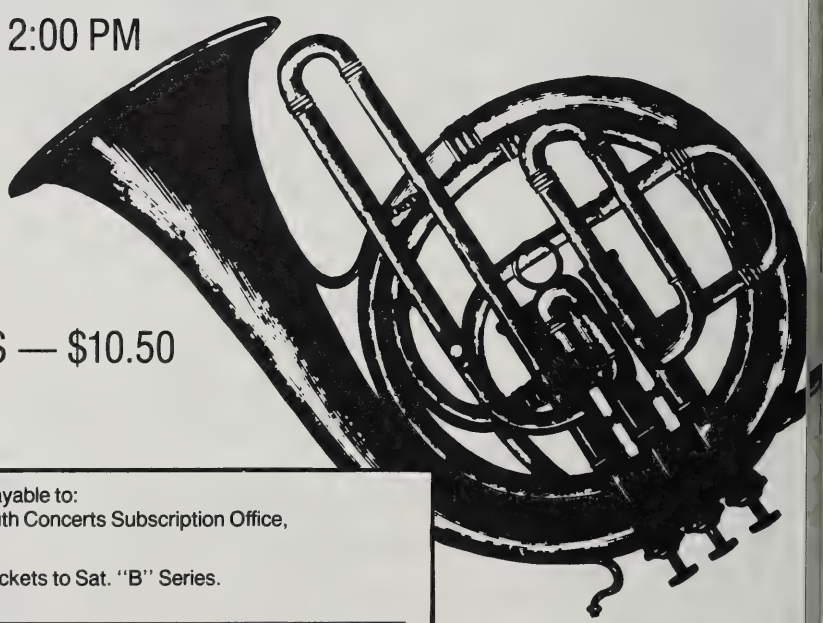
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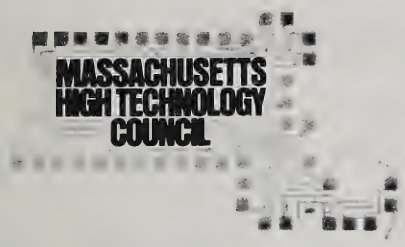
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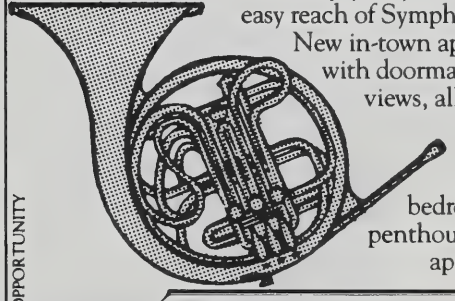
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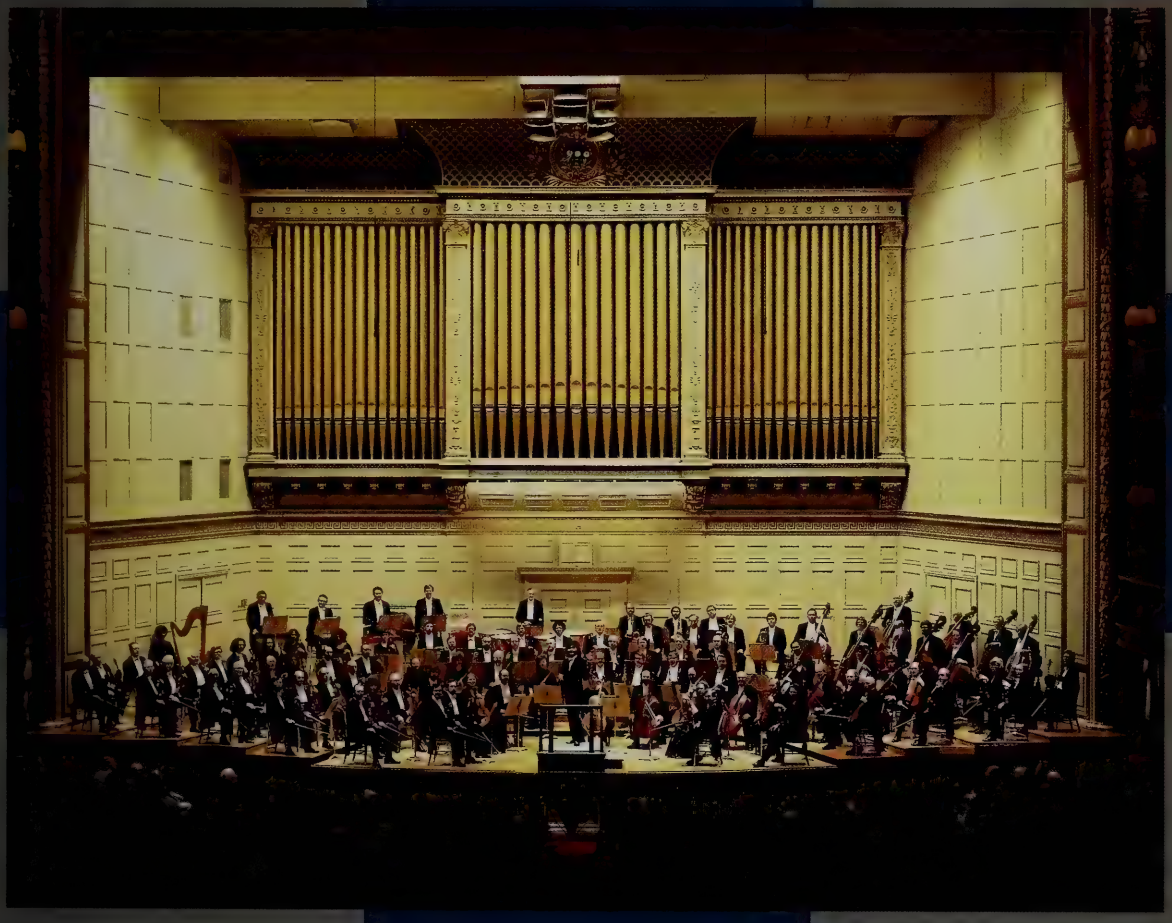


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Seiji Ozawa and the BSO Tour Japan 13 February-1 March

Seiji Ozawa and the Boston Symphony Orchestra are currently touring Japan with music of Beethoven, Bartók, Prokofiev, Strauss, Brahms, Mahler, and Ravel. The fourteen-concert tour began with a performance of Mahler's Symphony No. 3 in Tokyo on Thursday, 13 February and continues through Saturday, 1 March, when Ozawa and the orchestra perform Strauss's *Also sprach Zarathustra* and the Brahms Symphony No. 1 in Osaka. Tour cities also include Kyoto, Utsunomiya, Shizuoka, Kobe, Kofu, and Hiroshima, with repertory ranging from Beethoven's *Eroica* and Fifth symphonies to Bartók's Music for Strings, Percussion, and Celesta. The orchestra returns to Boston on Sunday, 2 March.

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of live Boston Symphony broadcasts for the rest of the season will be guest conductor and pianist Christoph Eschenbach (14 and 15 March), newly appointed BSO assistant conductor Carl St. Clair (21 and 22 March), mezzo-soprano Jan DeGaetani (28 and 29 March), and BSO chief engineer Earl Buker (4 and 5 April). Mr. Eschenbach will be Robert J. Lurtsema's guest on *Morning Pro Musica* on Thursday, 13 March, as will guest conductor Jeffrey Tate on Thursday, 3 April.

Tanglewood Festival Chorus Auditions

The Tanglewood Festival Chorus, John Oliver, conductor, announces auditions for singers in all voice parts for its 1986 summer season at Tanglewood with the Boston Symphony Orchestra. The chorus will hold open auditions on Wednesday, 12 March at 6:45 p.m. at Symphony Hall. Members of the chorus live in the Boston area and travel to Tanglewood for performances. No appointment is necessary, and no specific works need be prepared; music will be provided. Please call the Chorus Office at (617) 266-3513 for further information.

Seiji Ozawa Appoints Two BSO Assistant Conductors

Following auditions in January, Seiji Ozawa named 27-year old Pascal Verrot of Lyon, France, and 33-year-old Carl St. Clair of Ann Arbor, Michigan, as assistant conductors of the Boston Symphony Orchestra. Verrot is currently assistant conductor of the Lyon Conservatory Orchestra and holds degrees from both the Sorbonne in Paris and the Paris Conservatory. A student of Pierre Dervaux and the late Franco Ferrara, he won first prize in a conducting competition at the Paris Conservatory and third prize this past September at the Min-On Conducting Competition in Tokyo. St. Clair, currently music director and conductor of the Ann Arbor Symphony Orchestra, and a member of the conducting faculty at the University of Michigan, was a conducting Fellow at the Tanglewood Music Center last summer. He has been a guest conductor with the Phoenix Symphony Chamber Orchestra and the St. Louis Philharmonic. Verrot and St. Clair will be in residence at Tanglewood this summer, taking up their appointments officially in September 1986.

BSO Members in Concert

The Melisande Trio—Susan Miron, harp, Fenwick Smith, flute, and Burton Fine, viola—will be joined by violinist Joel Smirnoff and cellist Ronald Thomas for a program of music by Debussy, Ravel, Roussel, and d'Indy on Friday, 7 March at 8 p.m. at the First Parish of Watertown, 35 Church Street in Watertown. Admission is $6 general admission, $4 for senior citizens and those under 18. For further information or reservations, call 527-0225 or 484-3049.

The North Shore Philharmonic, Max Hobart, music director, performs music of Schubert, Vivaldi, Hanson, and Saint-Saëns on Sunday, 9 March at 7:30 p.m. at St. Pius Church in Lynn. The featured work is Saint-Saëns's *Organ* Symphony with Rev. David Gallagher, organist. For ticket information, call 1-631-6513.

Max Hobart conducts the Civic Symphony Orchestra of Boston in Stravinsky's *Le Baiser de la fée*, Wieniawski's Violin Concerto No. 2 with violinist Gil Shaham, and the Tchaikovsky Symphony No. 5 on Sunday, 16 March at 3 p.m. in Jordan Hall at New England Conservatory. Tickets are available at $10 and $7. For further information, please call 326-8483.

BSO assistant principal violist Patricia McCarty and clarinetist Eric Oddleifson will

References furnished on request



Aspen Music Festival
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perform Max Bruch's Double Concerto for clarinet and viola with the Hingham Civic Orchestra conducted by John Corley at the South Junior High School in Hingham on Sunday, 23 March at 4:00 p.m. Tickets are $6 at the door.

The Newton Symphony Orchestra under its music director Ronald Knudsen will feature pianist Anthony di Bonaventura in Rachmaninoff's Piano Concerto No. 3 on Sunday evening, 23 March at 8 p.m. Also on the program are Wagner's *Siegfried Idyll* and Strauss's *Till Eulenspiegel's Merry Pranks*. The concert will be given at Aquinas Junior College, Walnut Park, in Newton. Tickets are $8 at the door or by advance reservation—call 965-2555.

The contemporary music ensemble *Collage* will present music of John Cage, George Walker, Gardner Read, and Mario Davidovsky at the Boston Shakespeare Company Theatre, 52 St. Botolph Street, on Sunday evening, 23 March at 8 p.m. Guest artists will include Charles Fussell, conductor, Joan Heller, soprano, and the Concert Dance Company of Boston. Tickets are $10 general admission, $8 for students and senior citizens. For further information, call 437-0231.

Art Exhibits in the Cabot-Cahners Room

The Boston Symphony Orchestra is pleased that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 10 March are works of seven photographers from the faculty of Project Arts Center. Established in 1963, Project Arts Center is a non-profit organization which seeks to foster creative growth and aesthetic awareness in the greater Boston community. Other organizations to be represented in the coming months are Van Buren Brazelton Gallery (10 March-7 April), Lettering Arts Guild (7 April-5 May), and Wenniger Graphics (5 May-2 June).

BSO Tickets Through CHARGIT

Tickets for Boston Symphony Orchestra concerts are now available through CHARGIT by calling 542-3600. CHARGIT offers 24-hour service and accepts Visa, Mastercard, and American Express. Tickets go on sale 28 days before each concert.

A New "Salute"

"A Salute to Symphony" (known as the "BSO/WCRB Musical Marathon" until last season) will take place Friday, 11 April through Monday, 14 April. Radio programming on WCRB-FM-102.5 will focus on the history of the orchestra, featuring celebrity interviews and musical selections from Boston Symphony concerts of the past thirty years. The broadcast schedule is as follows: Friday, 11 April from noon to 2 p.m. and 9 to 11 p.m.; Saturday, 12 April from 11 a.m. to 1 p.m. and 6 to 8 p.m.; Sunday, 13 April from 10 a.m. to midnight; and Monday, 14 April from 7 to 9 p.m. PLEASE NOTE: This schedule supersedes the one which appeared in the winter issue of the *BSO* newsletter.

WCVB-TV-Channel 5's live telecast of Seiji Ozawa and the Boston Symphony Orchestra will be presented on Monday, 14 April from 7:30 to 9 p.m., simulcast on WCRB. Highlights of this year's "Salute," chaired by Susan D. Hall, include a cocktail party at Neiman-Marcus and festivities at Quincy Market. Watch this page for "Salute" updates.

Symphony Hall Tours

Tours of Symphony Hall are available Mondays through Thursdays at 9 a.m. and 4:30 p.m., Saturdays at 1 p.m., and occasionally at other hours. Organized by the Boston Symphony Association of Volunteers, these tours are conducted by trained volunteer guides and cover the history of the Boston Symphony Orchestra and of Symphony Hall, including its architecture and acoustics. A $25 per group donation to the BSO is requested. For the weekday-afternoon and Saturday tours, there is a $50 security charge. Groups must consist of at least ten persons and cannot exceed twenty-five per guide. For appointments, which must be made at least ten days in advance, or additional information, please contact the Volunteer Office, Symphony Hall, Boston, MA 02115, (617) 266-1492, ext. 178.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

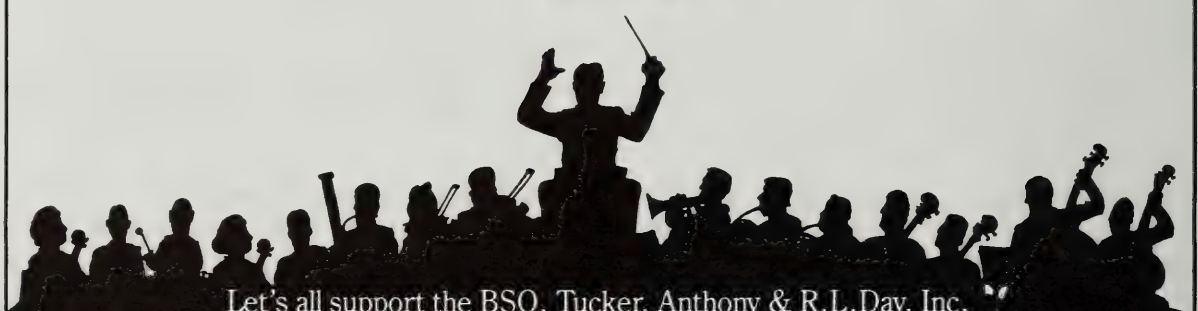
Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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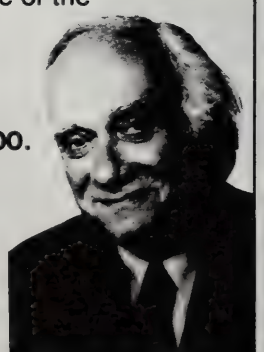
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Max Hobart
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Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
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John and Dorothy Wilson chair
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Fahnestock chair
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E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

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Charles Smith
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

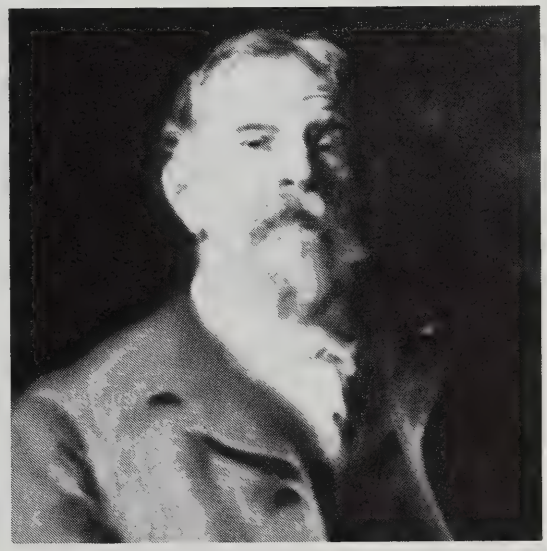
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson

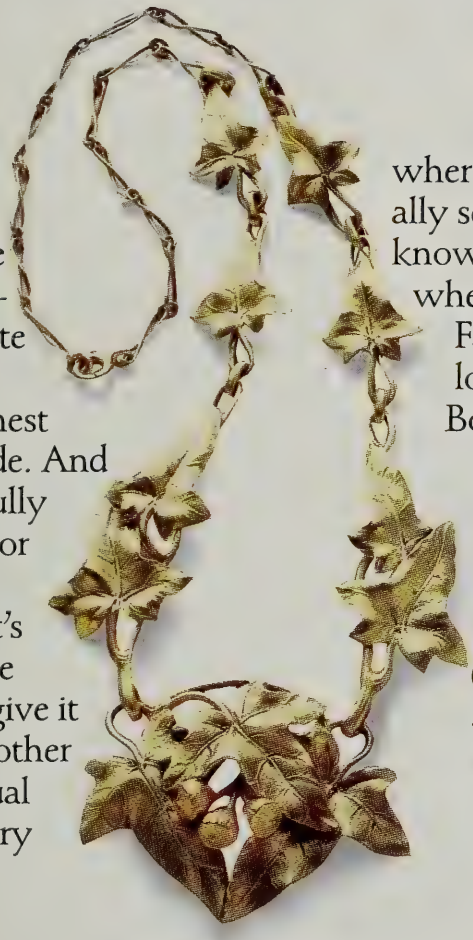


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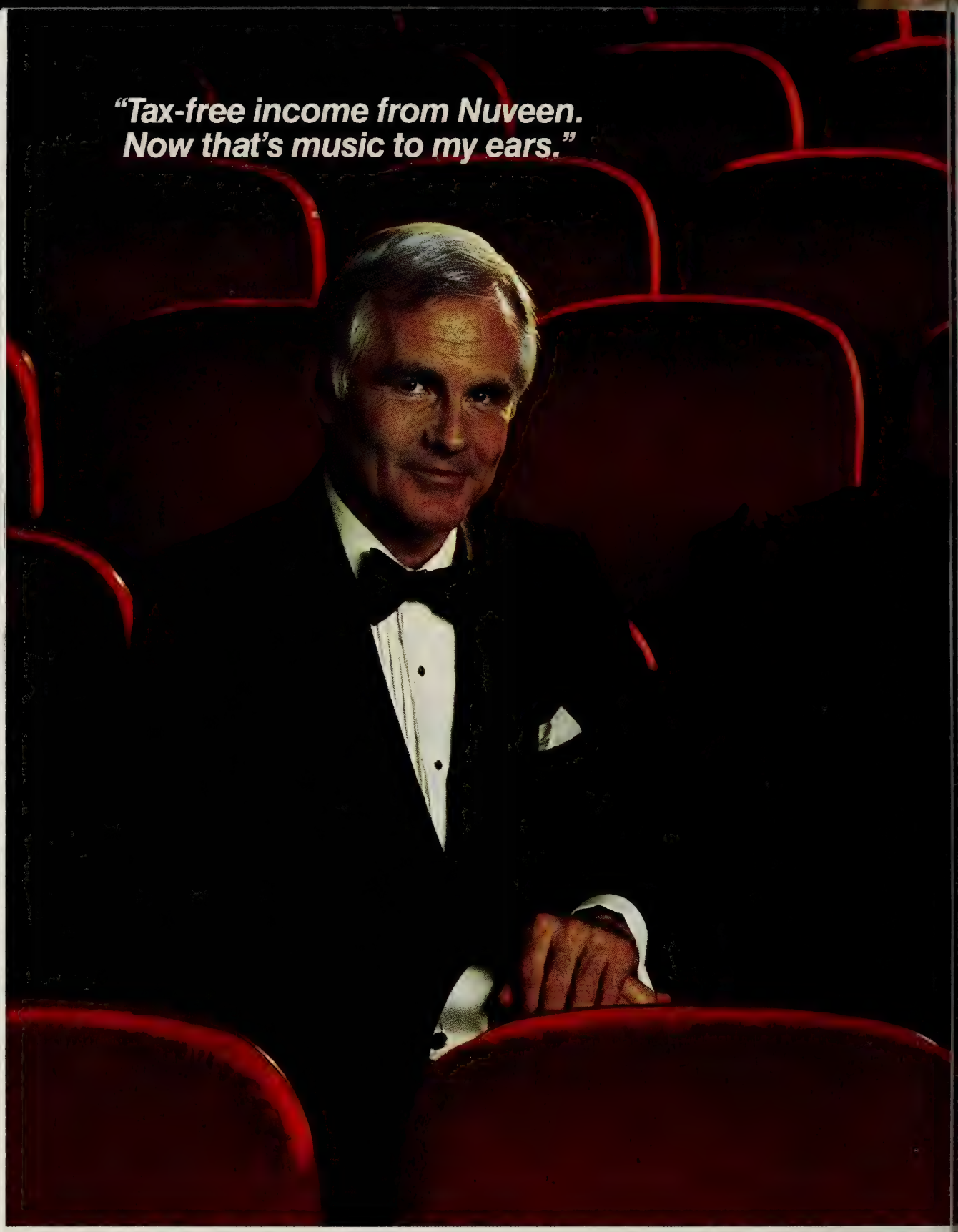
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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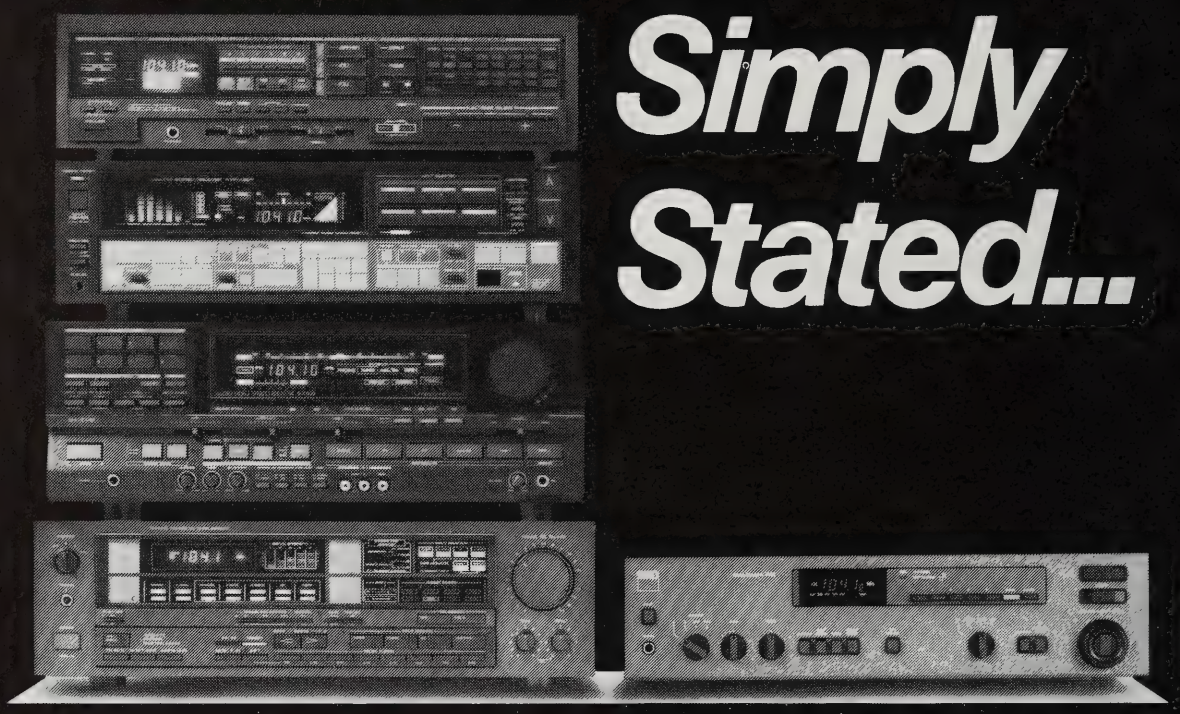
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Edgar Varèse
Octandre

Varèse felt to an extreme degree the dissatisfaction of his age with the music of the past. His works of the 1920s and 1930s are more aggressively modern—with respect to strident dissonance, complex rhythm, freedom from developmental form, and elaborate percussion scoring—than anything else of the period, and even at this time he was looking towards the still greater freedom he expected from the electronic medium. When tape recorders at last became available, in the 1950s, he created two of the first masterpieces of electronic music: *Déserts* (with orchestra) and the *Poème électronique*.

Varèse was born in Paris, where he studied with Roussel at the Schola Cantorum and Widor at the Paris Conservatoire. Then he went to Berlin, where he came to know Busoni, Hofmannsthal, and Strauss. In 1913 he returned to Paris, but most of his manuscripts were left in Berlin, where they were destroyed by fire. When he emigrated to the United States at the end of 1915, all that remained was a single Verlaine song that had been published and a symphonic poem that he took with him (and later burned). He settled in New York as a composer and conductor, and during the decade after 1918 he wrote six works for orchestra or chamber orchestra, using memories of the music that had impressed him in Europe—Debussy, the atonal Schoenberg, the Stravinsky of *Petrushka* and *Le Sacre*—but exceeding his models in his quest for the new.

In 1928-33 he was back in Paris, where he continued his exploration of new resources: he wrote *Ionisation* for an orchestra of percussion and used two of Maurice Martenot's electronic instruments in his Maya incantation *Ecuatorial*. Back in the United States he contemplated various projects but completed nothing until *Déserts* at the beginning of the 1950s. The *Poème électronique* followed in 1957-58, commissioned by the Philips Company for their pavilion at the Brussels Exposition, and then again there was silence, though he worked on various ideas around the subject of death, one of which, *Nocturnal*, was posthumously completed by his pupil Chou Wen-Chung.

Octandre

This is botany in a sandwich of mathematics. Varèse's previous and following works, *Hyperprism* and *Intégrales*, have titles from geometry and calculus, but octandria are plants whose flowers have eight stamens, just as this exotic musical bloom has eight members: one each of the orchestral woodwind and brass players plus double bass. Among Varèse's ensemble pieces the absence of percussion is unique and contributes to the sense of loss which is felt perhaps most particularly near the start, where the music goes through gestures recalling the recent *Hyperprism* but deprived of that work's febrile percussive activity. On the other hand, the concentration on pitched instruments gives *Octandre* a richness of thematic and motivic relationships not approached again until—and then exceeded by—the much later *Déserts*.

Another unusual feature of this score is its division into movements. There are three, but they do not follow any conventional pattern, nor are they greatly differentiated in tempo or character. Indeed, they allude to one another freely, and are best regarded as stages in the progressive development of a single idea, that of employing a soloist to introduce a "litany" of instrumental choirs, if one may borrow Stravinsky's term in speaking of his structurally and expressively not dissimilar *Symphonies of Wind Instruments*.

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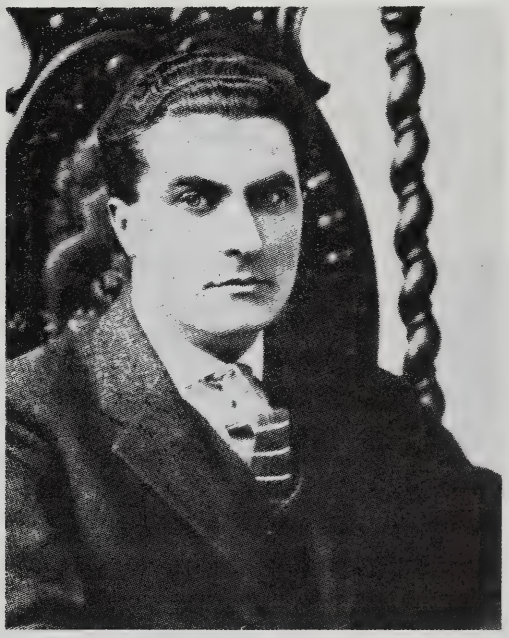
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The first movement begins with an oboe theme, *Assez lent*, consisting simply of a four-note descending scale with the second note displaced down an octave, though the rhythm and the dynamic make it an unmistakably Varèsian idiom. It climbs up to a sequence of blustering dissonances, broken off for an antiphony of wind quintet and brass trio, both supported by the double bass. At the end the oboe theme returns, up a tritone. The second movement, *Très vif et nerveux*, is initiated by the piccolo in typical insistence on one note and again reaches gravity in a dialogue of ensembles, where the high E-flat clarinet steps out perkily. There is a final climax on another searing discord, out of which the double bass begins the last movement. Here the main soloist is the bassoon, followed soon, as the marking changes from *Grave* to *Animé et jubilatoire*, by the oboe again. A moment of canonic imitation is unexpected; so too is a return to the tempo and then the material of the second movement. But then the brass recover the steadier speed of livelier jubilation and roll round the same notes to press the work home.

Octandre was composed in 1923 and first performed at an International Composers' Guild concert in New York on 13 January 1924. The conductor was E. Robert Schmitz, a fellow immigrant from Paris and an enthusiastic colleague in presenting new music. Varèse dedicated the score to him.



Edgar Varèse

Elliott Carter
Penthode

Elliott Carter (b.1908), like Bruckner, is one of music's late developers, in that the essential body of his music dates from after his fortieth birthday. His First String Quartet (1950-51), written during a time of deliberate withdrawal from public pressure, was the first full expression of qualities that have come to seem distinctively Carterian: strongly characterized instrumental gestures, energy coursing with equal determination through simultaneous lines in different rhythms, an atonal harmony disposed with scrupulous care, and a supreme confidence of invention that rides through even the customary boundaries between movements.

But of course these things did not come out of nowhere. They had their origin, perhaps in the friction between the Nadia Boulanger school in which Carter was

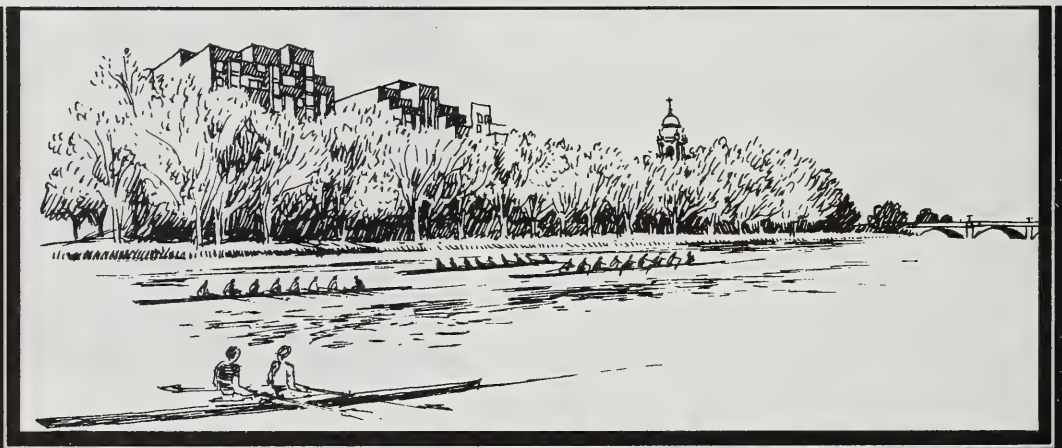
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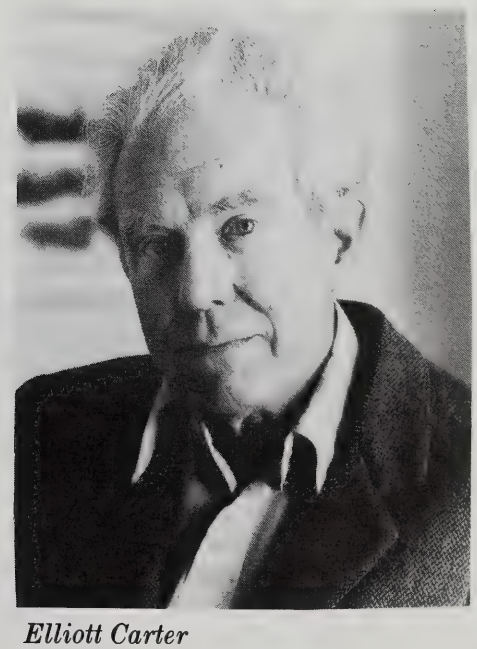
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brought up and the libertarianism he encountered through his friendship with Charles Ives—the friction too between Stravinsky and Schoenberg, which must have been of paramount concern to any young composer growing up in the 1920s (and Carter was well versed in European modernism, literary as well as musical). At first his sympathies seem to have been firmly on the Copland-Stravinsky side, as can be seen in his ballets *Pocahontas* (1936) and *The Minotaur* (1947), and his First Symphony (1942). Even in these works, though, there are hints of the urge towards complexity that led, via the sonatas for piano (1945-46) and cello (1948), to the crucial First Quartet.

After that work Carter settled into a pattern of producing a major instrumental work every two or three years. There was the Double Concerto for piano, harpsichord, and two chamber orchestras (1961), which Stravinsky recognized as an American masterpiece; there was the exuberant Concerto for Orchestra (1969), and there were two more string quartets (1959 and 1971). Then came a change. In the early 1970s Carter suddenly became youthfully productive, and he returned, after a gap of nearly three decades, to vocal composition, writing three works for soloist and chamber orchestra. These—together with A Symphony of Three Orchestras (1976-77), the Triple Duo (1983), and now *Penthode*—have confirmed him as one of the most exciting and challenging composers of our time, writing music which dares to say much, and which does so with as much force as elegance. David Schiff's recent study *The Music of Elliott Carter* (Eulenburg, 1983) maps the territory.

Penthode

The energy in Carter's music is such that it has rarely wanted to be channelled all the same way. Several of his works are even scored for separate ensembles which race along more or less independent routes at the same time: examples include the Double Concerto for piano and harpsichord, each with its own chamber orchestra, or the self-explanatory Symphony of Three Orchestras, or the Triple Duo. *Penthode* is a work of the same kind. It is, indeed, a quintuple quartet, being scored for five groups having different balances among the families of woodwind, brass, strings, and percussion ("Penthode" means "five ways"). Group II represents all these depart-



Elliott Carter



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ments; each of the other groups omits one. They are laid out in front of the conductor from right to left as follows:

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III	oboe, tuba, violin, cello
IV	clarinet, bass clarinet, trumpet, vibraphone
V	bassoon, piano, percussion, viola

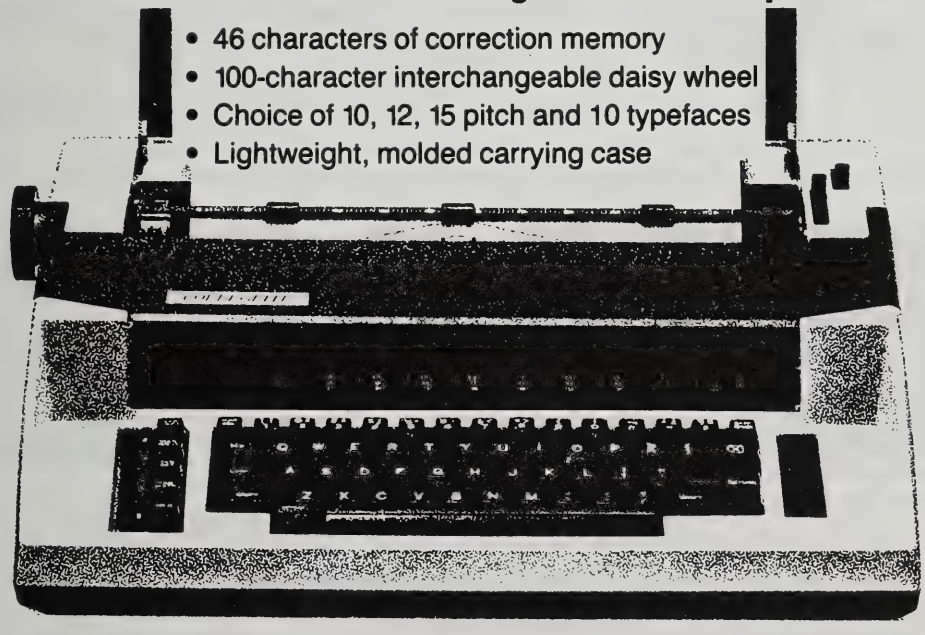
Typically, though, the group identities are smeared across by their relationships: that of the strings as an ensemble, for instance. There are also, not least at the start, places where the entire power of a group is focused into one individual.

Carter has said that "*Penthode* is concerned with experiences of connectedness and isolation. Each group has its own repertory of expressive characters embodied in its own special field of speeds and musical intervals. How each of these groups combines with or opposes the others is the gist of the score, commissioned by the Ensemble InterContemporain and dedicated to it and its initiator Pierre Boulez. The score was composed during part of 1984-85."

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York Höller
Résonance

Born in 1944 in Leverkusen, Höller belongs to the first generation of composers brought up in a separate West Germany, in a country where new music was dominated by Stockhausen and Henze. His education virtually determined that it was the former who had the greater influence on him. He studied at the music academy in Cologne, where the Stockhausen specialist Aloys Kontarsky was his piano teacher; he also returned to Cologne in 1971-72 at Stockhausen's invitation in order to realize his *Horizont* ("Horizon") at the West German Radio electronic music studio. However, his composition teacher at the academy was Bernd Alois Zimmermann, whose pungent expressionism has probably affected him as much as Stockhausen's electronic adventurousness or desire for a deep integration of musical means.

Another important figure in his past was—and in his present still is—Pierre Boulez. At Darmstadt in 1965 he was particularly impressed by Boulez's courses in analysis, and a decade later, when IRCAM was being set up in Paris under Boulez's direction, he was one of the first composers to be invited. His *Arcus* for chamber orchestra and tape (1978) was one of IRCAM's early successes, and it has been followed by other pieces which similarly combine orchestral with electronic sounds: *Umbra* (1978-80), *Mythos* (1981), *Résonance* (1981), *Schwarze Halbinsel* ("Black Peninsula") (1981-82) and *Traumspiel* ("Dream Play") (1983).

Höller's preoccupation with the medium of orchestra plus electronics, dating back to his *Chroma* of 1972-74 for chamber orchestra and modulated organ, is part of his inheritance from Stockhausen. The intention is that instrumental and electronic sounds should become indissolubly part of the same experience, as they are in such works of Stockhausen as *Kontakte* or the many live electronic pieces of the 1960s. Höller has also learned much from Stockhausen's technique, used in *Mantra* and subsequent works, of basing whole works on melodic formulae. At the same time, though, he has stayed nearer Boulez in the professionalism of his scoring and in his unwillingness to be led by electronics into the unforeseeable and therefore uncontrollable. Each of his pieces is an experiment, but a carefully calculated experiment, designed to test the ear's capacity to appreciate subtleties of rhythm and timbre, and to apprehend large architectures in tones. His latest such experiment is a Piano Concerto, without electronics, played in London last December; the next will be an opera, *Die Meister und Margarita.*

Résonance

Höller has said that he regards a composition as "an organic energizing system comparable to a living organism in nature," and in particular that a piece of music should show, like an animal or a plant, some necessary wholeness of its parts. *Résonance* shows him putting this view to the test. The whole twenty-minute work is based on a melody of thirty-four notes clearly divided into six figures, and this provides not only the basic material for all the teeming detail of the score, but also the outline of its form. Each note of the melody becomes, writ large, a distinct section of the piece, and the figures become entire movements (though the first two coalesce, so that there are only five movements, played without interruption). We have, then, a new example of that quest for unity which has compelled so many composers in this century, not least Webern and Stockhausen. The smallest elements of line and harmony are expressions of the whole; cut into the music at any point, as into a crystal, and the same shapes and forces are at work. Or to pursue Höller's own analogy, *Résonance* is a living creature whose DNA is its basic melody.

This animal, though, has two faces. In addition to the orchestra of twenty-seven players there is a four-channel tape, providing not something wholly other—as for

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example in Varèse's *Déserts*—but rather a mirror of the ensemble on stage. Often one hears the same instruments from both parties, though the electronic component has its own areas of expertise: quarter-tones, very rapid tempos, meldings and transformations of timbre. The live orchestra balances all this, of course, with richness of sound and a more traditional, therefore more meaningful virtuosity, and in Höller's terms the two media "resonate" together, as they can do very successfully when so much of the material is shared.

The work opens with a low chord from the electronic mirage-orchestra. Piano and violins then enter with the first, simplest statement of the melody, pre-echoed in inversion by the tape: the reflective relationship between the two is already announced. The first movement continues as a dialogue at moderate pace, gaining dynamic energy, as so much of the music does, from regular pulsation. The second movement explodes fast and fiercely, but soon calms towards an expressive violin solo. There is then a short slow movement, with pulsing tape and solo flute, followed by a wildly rapid movement kicked off by a tape solo. The finale returns to the speeds and character of the first movement, ending with a recapitulation of the doubled melody as it first appeared.

Résonance was composed at IRCAM in 1981 and is dedicated to Pierre Boulez.

Franco Donatoni
Tema

Donatoni (b.1927) studied at the music school in his native Verona from the age of seven and then went on to the Milan Conservatory, the Bologna Conservatory, and the Accademia di Santa Cecilia in Rome (1952-53), where he was a pupil of Pizzetti. Like several colleagues, he was awakened to new music by his near contemporary Bruno Maderna, whom he met in 1953, and whose encouragement led him to Darmstadt the next year. That brought about the first of several fundamental changes in his compositional style: from a mainstream modernism influenced by Petrassi and Bartok to a twelve-note language that drew from Webern, Boulez, and Stockhausen. Works of this period include *Tre improvvisazioni* for piano (1957) and *Strophes* for orchestra (1959), besides one of his remarkably few vocal works, the *Serenata* setting poems by Dylan Thomas for soprano and chamber orchestra (1959).

Around 1960, like many others associated with the Darmstadt tradition, Donatoni began to feel that the progressive drive behind avant-garde music had run its course, and he responded to the crisis by introducing elements of chance and by allowing his formal structures to become impassive and mechanical, notably in *Puppenspiel* ("Puppet Play") for orchestra (1961), his Fourth Quartet (1963), and *Black and White* for strings (1964). These works and others brought him to a position of eminence in Italian music, and he began to be much sought after as a teacher, working at the conservatories in Bologna, Turin, Milan, and Siena.

After 1964 he began to work almost exclusively with found materials, reworking his own works (*Puppenspiel*, for instance, became *Puppenspiel* No. 2 for flute and orchestra) or those of other composers: an episode from Schoenberg's Op. 23 gave rise to *Etwas ruhiger im Ausdruck* ("Somewhat more calmly in expression") (1967), scored for the quintet of *Pierrot lunaire*. At the same time he produced a self-analytical meditation in prose, *Questo* (Milan, 1970). Later works, achieved with

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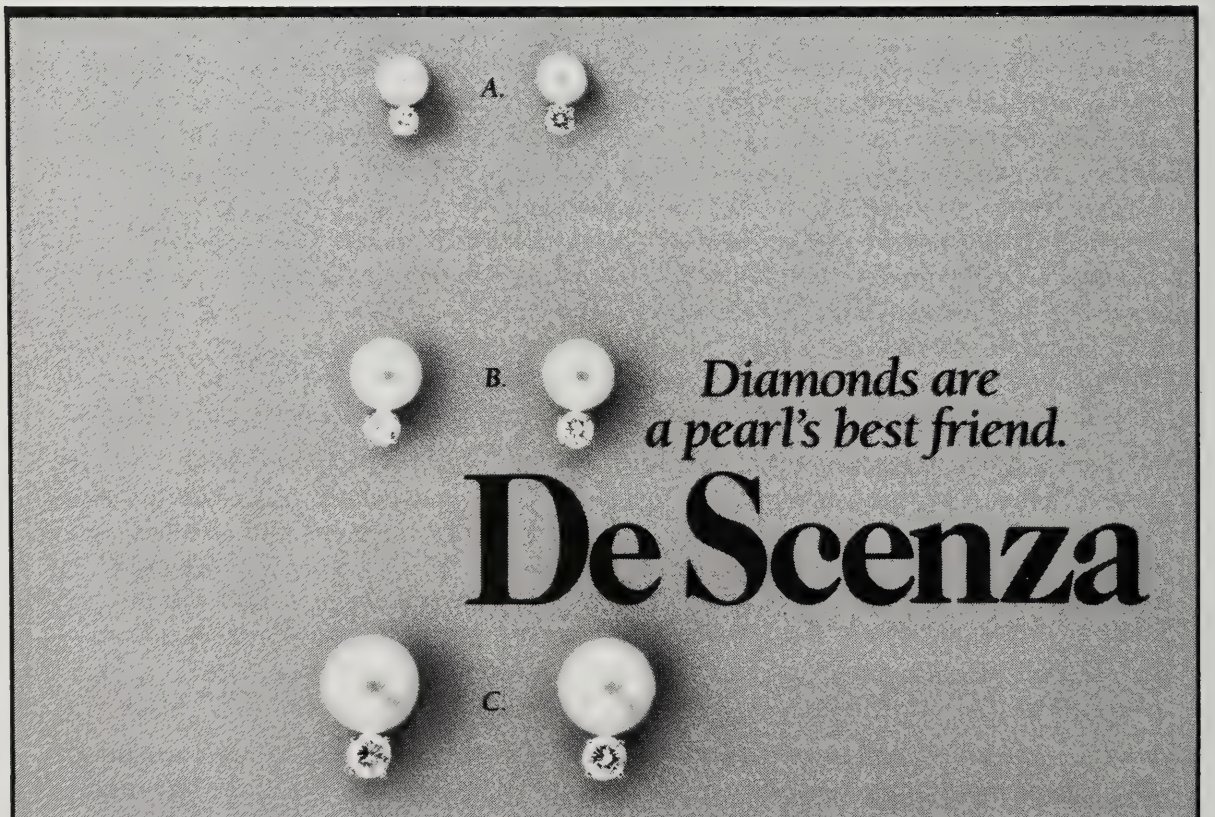
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extreme technical sophistication, have continued to work in the territory where history has come to an end, where craftsmanship is more crucial than originality in the treatment of what the past has left behind.

Tema

This is a fantastic mechanism: a set of quick-fire variations sparked off by a set of stiff, trilling chords that the strings play in the opening dozen bars, their abrupt movements often taking them up or down through a major or a minor third. Six together—three violins, two violas, and a cello—they act as one, and they communicate their puppet-like motion to the other instruments of the ensemble: two horns, flute, oboe, clarinet, and bassoon. The hectic activity remains the same, on four tempo levels between fast and very fast, in a 5/4 meter which, however, is less likely to be felt than the regular sixteenth-note pulsation. What changes most conspicuously is the texture: the piece is a chain of differently scored sections, a scherzo of many colors. Typically precise, Donatoni gives its duration as 15′27″.

Tema (1981) was commissioned by the Ensemble InterContemporain and is dedicated to Zoltan Pesko.

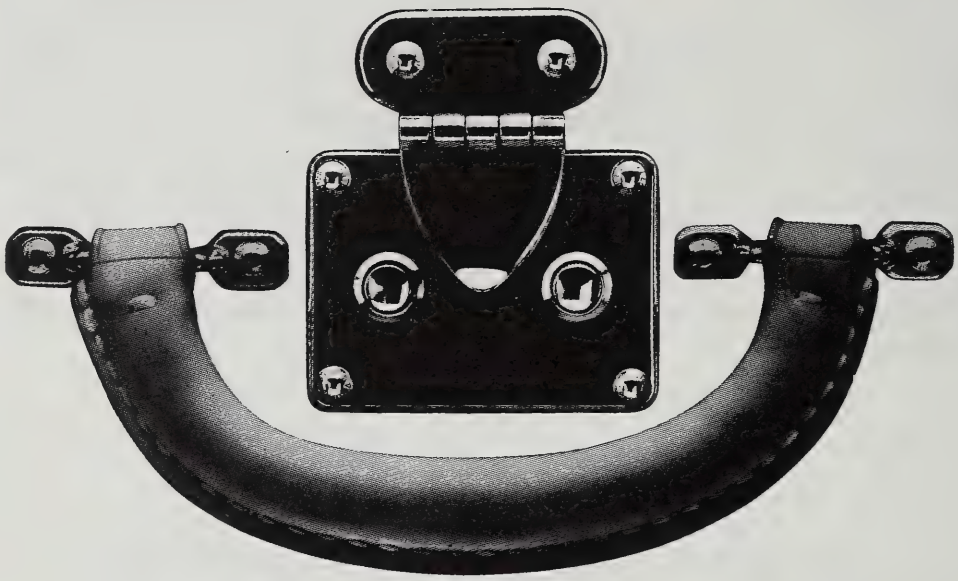
Arnold Schoenberg
Chamber Symphony, Opus 9

Born in Vienna to an orthodox Jewish family of modest means, Schoenberg had to work in a bank during his late teens and never had much formal musical training—though his all-engrossing amateur activities, playing chamber music with friends, gave him a deep knowledge of and respect for the main Austro-German tradition, to which he never doubted he was the heir. Inevitably his first important works were *Lieder* and chamber pieces, notably *Verklärte Nacht* ("Transfigured Night") for string sextet (1899), where he brought Wagnerian harmony into line with a Brahmsian conscientiousness about thematic development and formal propriety: the piece is effectively a single-movement sonata, of the kind he was to write again in his First String Quartet (1904-05) and First Chamber Symphony (1906).

During this same period he began to gain a reputation as a teacher: Berg and Webern both joined his classes in 1904. And his pupils followed him as his musical language rapidly evolved towards the atonality he first broached in 1908, in the song cycle *The Book of the Hanging Gardens*. During the next few years he lived creatively outside the known musical world, and his pieces tended to be short or else sustained by a dramatic argument (as in *Erwartung*, a one-act opera charting the emotional extremes of a woman who has lost her lover). In 1911-15 he was in Berlin, where he wrote *Pierrot lunaire*. The war then brought an interruption to his output, though there were also personal creative difficulties. He craved order, and for several years fell silent while he developed the twelve-tone technique that was first used consistently in the Suite for piano (1923).

In 1925 Schoenberg returned to Berlin to teach at the Prussian Academy of Arts. There he worked with confidence, producing chamber works, orchestral pieces, choruses, and even a comic opera, all in the twelve-tone system but within a more normal musical universe with reference points in Mozart, Reger, and Brahms. He also wrote the first two acts of his opera *Moses und Aron*. But then in 1933 his Jewishness became a political issue. He immediately left Berlin for Paris, where he

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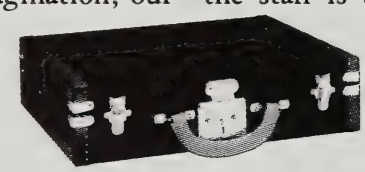


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formally returned to the Jewish faith. Later the same year he moved to the United States (spending his first winter in Boston), and in 1934 he settled in Los Angeles for health reasons.

He remained there for the rest of his life, composing and teaching at UCLA (1938-1944). In 1932-34 he had returned to tonal composition in his updating of eighteenth-century concertos, as well as in the original Suite for strings. From this point tonal and twelve-tone works alternated in his output. The serial instrumental works, including concertos for violin and for piano and the Fourth Quartet, all show a new richness that came from a deepened understanding of how the twelve-tone system might be used to create large forms as whole and subtle as those of major-minor tonality. At the same time there was a revival of expressionist intensity in, for instance, the choral-orchestral tableaux *Kol Nidre* and *A Survivor from Warsaw*, both exemplifying also the Jewishness that became centrally important in his last years.



Arnold Schoenberg

Chamber Symphony, Op. 9

At a time when Mahler and Strauss were writing for enormous orchestras, during the first decade of the century, Schoenberg was preferring chamber music. Even when he did use large forces, in the *Gurrelieder* and *Pelleas und Melisande*, it was to provide a wide range of different ensembles rather than a large mass, and in his two symphonies—the first written in 1906 and the second begun that year but not completed until 1939—he confined himself to a small orchestra. This was not, however, a neoclassical return. Where the orchestra of Mozart or Schubert is a body of strings with wind colors superposed, Schoenberg's ensemble is a wind band that serves as a foil for solo strings: his Opus 9 is scored for flute, oboe, English horn, a trio of clarinets, bassoon, and contrabassoon, two horns, and string quintet.

Part of the point of this variegated ensemble is that it provides different colors to pick out the strands in what is often intensively polyphonic music: Schoenberg generally finds it necessary to say three or more things at the same time, which is one reason why this work sounds so highly wrought. Another is the desperate energy of its harmony. At this stage in his creative life, Schoenberg's language was developing rapidly. He had come a very long way in seven years since his first acknowledged instrumental work, the string sextet *Transfigured Night*, and within the next two

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years he was to make the venture into atonality. Indeed, that revolution is only just around the corner. After an opening cadence onto an F major chord (the Neapolitan relative of the home E major and an important element in the work's harmony), a solo horn bounds up in fourths, and then the main theme, played by the cello, makes much of the whole-tone scale. These are things inimical to diatonic harmony, and they had been used by composers seeking ways out of the traditional system: one thinks of Satie's fourths or, inevitably, Debussy's whole-tone music. But Schoenberg's position is typically more ambiguous. To some extent his work welcomes its radical features; and yet there is always the effort to make conventional symphonic logic of them—an effort that works continuously through four movements joined into one.

What happens is that the scherzo and the slow movement develop out of tendencies in the first movement, and that the recapitulation of the opening allegro then takes on the function of a finale. All through the pressure of events inclines towards the frantic, but nearly everything relates back quite clearly to the horn call in fourths or the initial cello melody. These are set out in the "exposition," which is substantial and already richly developed. Then one theme, beginning with a slow three-note chromatic rise and first heard in the oboe and double bass, becomes the main subject of the scherzo. This subsides, with the horns loudly marching down in fourths, to make way for what might be regarded as the "development" section of the first movement, which itself winds down towards the slow movement, starting with the fourths taken up in double bass harmonics and clarinet arabesques. The main tempo is then restored, and the work bounds to its conclusion.

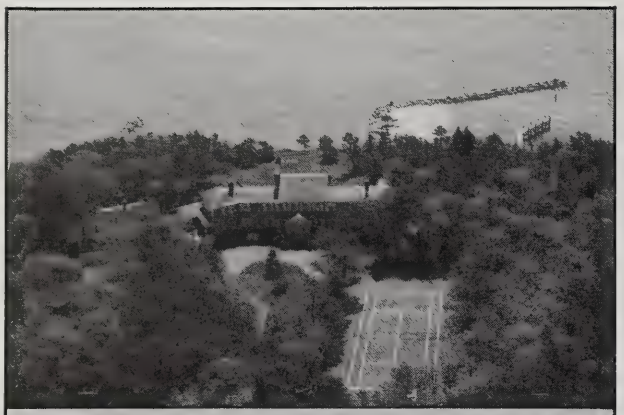
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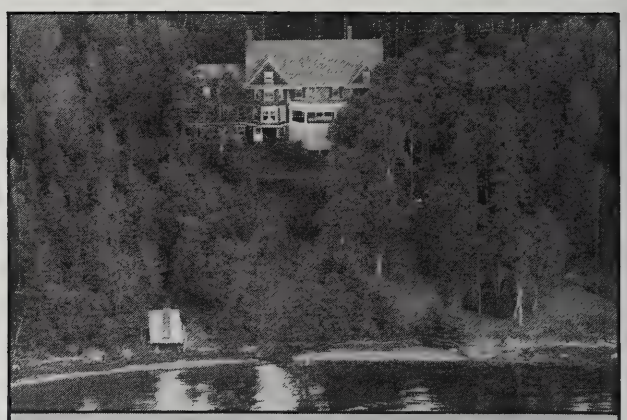


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Pierre Boulez



The internationally renowned composer and conductor Pierre Boulez is one of the foremost figures in the world of contemporary music. As music director of both the New York Philharmonic and the BBC Symphony Orchestra, Mr. Boulez sensitized a wide public to today's music. The *Ring* cycle he conducted at the Bayreuth centennial has become a landmark. Through his responsibilities as the director of IRCAM at the Georges Pompidou Center and as president of the Ensemble InterContemporain, and through his numerous writings, he is constantly striving to bridge the gap which exists between contemporary composers and the public.

Born in Montbrison, a small town near the Loire, in March 1925, Pierre Boulez began piano lessons when he was seven years old. From then on, he devoted himself wholeheartedly to music, even though his father had planned a career in engineering for him. At eighteen, Boulez enrolled in the Paris Conservatory. He studied with Olivier Messiaen, who introduced him to the works of Stravinsky, Bartok, Schoenberg, and Berg, and encouraged his curiosity about Asian and African music as well as European music. Lessons with Rene Leibowitz, who had studied with Schoenberg and Webern, introduced him to twelve-tone composition, which he adapted to his own purposes. Boulez soon became an outspoken critic of many trends in twentieth-century music; in his 1951 article entitled "Schoenberg is Dead," he described Schoenberg as having been outdistanced by his own discoveries.

At about this time, Boulez became involved with reduction, an exhaustive examination of the basic elements of music in an attempt to make rhythmic values, volume, and nuances of touch obey serial principles: this happened in the first section of his *Structures I* for two pianos (1951-52). He gained international fame in 1955 with the first performance of *Le Marteau sans maître* for contralto and mixed sextet. Other works include *Soleil des eaux*, *Visage nuptial*, *Pli selon pli*, *Eclat-Multiples*, and *Cummings ist der Dichter* for voice and orchestra; *Polyphonie X*, *Doubles*, *Eclat-Multiples*, and *Domaines* for orchestra; three piano sonatas; a sonatina for flute and piano; "*. . . explosante-fixe . . .*," an instrumental and electronic work in commemoration of Stravinsky; *Rituel in memoriam maderna*, *Notations*, and *Répons*.

Since 1957, Boulez has made frequent appearances as a conductor. At first he specialized in twentieth-century music, especially during the time he was music director of the Jean-Louis Barrault Group. In 1963 the Paris Opera invited him to conduct *Wozzeck*, produced by Jean-Louis Barrault and subsequently recorded. In 1969 he made his Covent Garden debut conducting

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acclaimed performances of *Pelléas and Mélisande*, also recorded. By the end of the decade he had conducted operatic and symphonic performances throughout the world. From 1971 to 1974 he was music director of the BBC Symphony; from 1971 to 1977 he was music director of the New York Philharmonic. In 1966 Pierre Boulez signed an exclusive long-term contract with CBS Records. His music directorships with the BBC Symphony and the New York Philharmonic, and his appearances as guest conductor with the Cleveland Orchestra, were the source of remarkable records which have earned such prestigious awards as the Deutsche Schallplattenpreis, the Grand Prix du Disque, the Edison, and the Grammy. His supervision and coordination of the artistic preparations for the recording of Webern's complete works earned the Montreux Festival Prize in 1979. In 1976, Boulez was appointed to the Professorial Chair of Technical Creativity and Language in Music at the College de France and became director of IRCAM. Since then he has continued his distinguished activities in conducting, composing, teaching, and recording. In July 1985 he was appointed vice-chairman of the Opera de la Bastille Foundation. Responsible for artistic decisions, he will be the liaison between the board of directors, of which he is an original member, and the organizations which utilize this performing location. Mr. Boulez will return to Boston at the end of March to appear as guest conductor for subscription concerts with the Boston Symphony Orchestra; his only previous appearances with the BSO took place in February 1969 at Symphony Hall and in August the same year at Tanglewood.

Ensemble InterContemporain Musicians

Sophie Cherrier, flute
Pierre-André Valade, flute
Laszlo Hadady, oboe
Didier Pateau, oboe
Alain Damiens, clarinet
André Trouttet, clarinet
Guy Arnaud, bass clarinet
Pascal Gallois, bassoon
Jean-Marie Lamothe, bassoon
Jacques Deleplancque, horn
Jens McManama, horn
Antoine Curé, trumpet
Jean-Jacques Gaudon, trumpet
Jérôme Naulais, trombone
Benny Sluchin, trombone
Gérard Buquet, tuba
Vincent Bauer, percussion
Michel Cerutti, cimbalom, percussion
Daniel Ciampolini, percussion
Pierre-Laurent Aimard, piano and keyboards
Alain Neveux, piano and keyboards
Marie-Claire Jamet, harp
Jacques Ghestem, violin
Maryvonne Le Dizès-Richard, violin
Jeanne-Marie Conquer, violin
Garth Knox, viola
Jean Sulem, viola
Chrichan Larson, cello
Pierre Strauch, cello
Frédéric Stochl, bass



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IRCAM (the Institut de Recherche et Coordination Acoustique/Musique), the music department of the Centre Georges Pompidou in Paris, is a unique institute in which both scientific and artistic research and creation take place under the same roof. It welcomes artists and scientists who have the common ambition of bringing both fundamental research and musical creation to successful conclusions. In addition to the material means IRCAM offers composers, it provides them with the collaboration of "tutors" whose double training in music and science opens the possibility of materializing the sounds the composer should be entitled to create. Regularly published scientific reports and numerous concerts, many of which feature works resulting from the published research, maintain IRCAM's contact with the public. In this way IRCAM answers its double vocation of being a research laboratory and a center for creation, and fulfills its objectives: to train, inform, and encourage the development of the art of contemporary music. In collaboration with the Centre Georges Pompidou, IRCAM's staff of computer scientists, headed by Giuseppe Di Giugno, designed and built the 4X signal processor. The only computer in the world to offer the composer a choice of 1024 sounds in real time, in synthesis, or in transformation, the 4X is used in Pierre Boulez's *Répons*.

Created by Pierre Boulez in 1976, the Ensemble InterContemporain (EIC) is a 31-musician orchestra dedicated exclusively to twentieth-century music. Its predominant aim is to perform contemporary classics which are actually "classics" by name more than by fact and, at the same time, to create and to gain acceptance for a new repertoire. Ongoing cooperation with the musicians who are members of the EIC provides an area of practical application for the experiments in music and for the scientific research which are taking place at IRCAM. In this way, scientists and musicians are able to arrive at more precise definitions of shared goals which are realistic. The EIC is currently touring the United States for the first time, at the invitation of the symphony orchestras of Boston, Chicago, Los Angeles, New York, and San Francisco.

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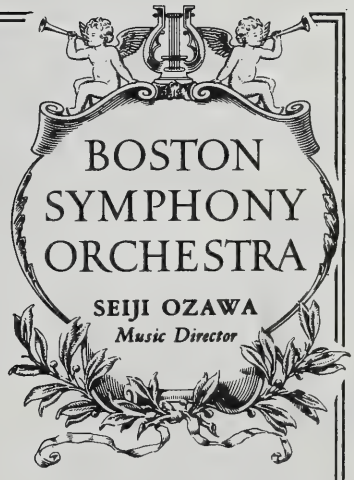
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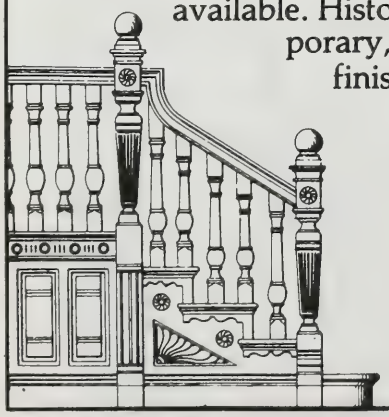
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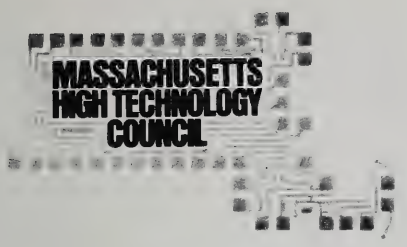


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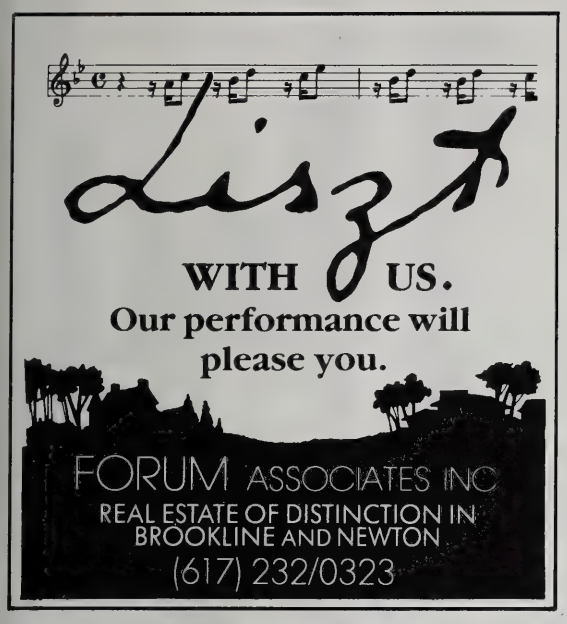
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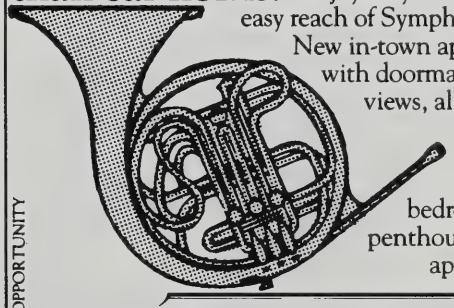
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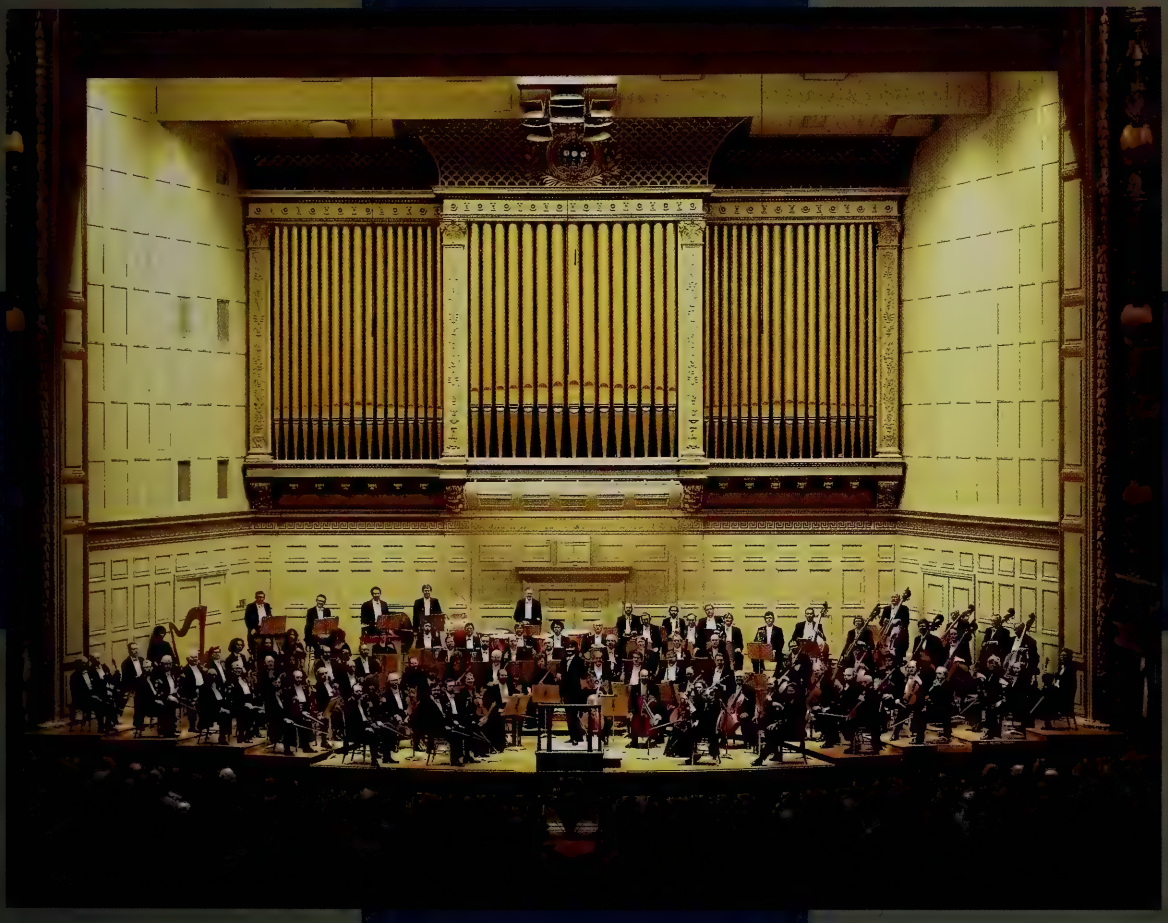


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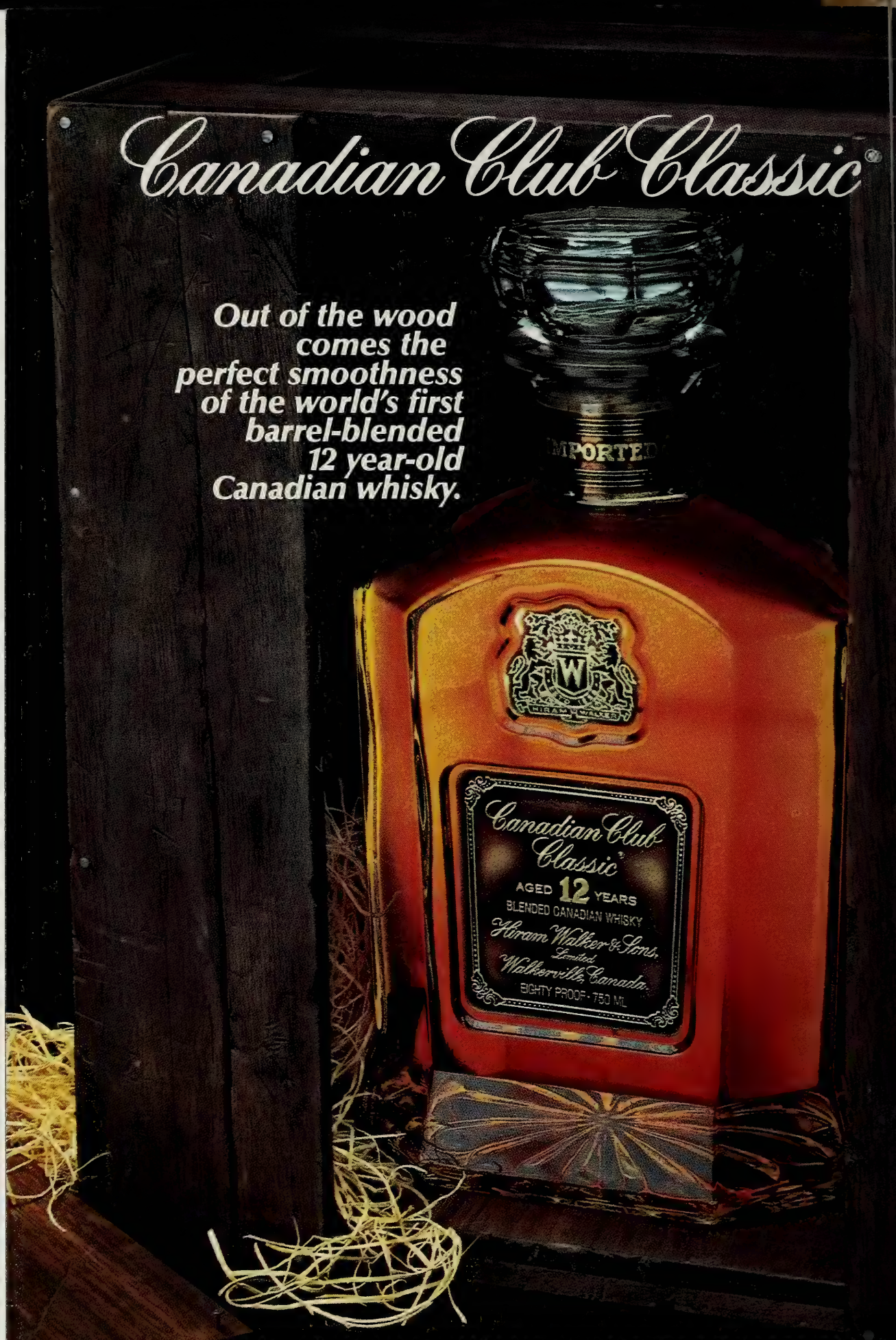
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105th Season

1985-86



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One Hundred and Fifth Season, 1985-86

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BSO

Seiji Ozawa Appoints Two BSO Assistant Conductors

Following auditions in January, Seiji Ozawa named 27-year-old Pascal Verrot of Lyon, France, and 33-year-old Carl St. Clair of Ann Arbor, Michigan, as assistant conductors of the Boston Symphony Orchestra. Verrot is currently assistant conductor of the Lyon Conservatory Orchestra and holds degrees from both the Sorbonne in Paris and the Paris Conservatory. A student of Pierre Dervaux and the late Franco Ferrara, he won first prize in a conducting competition at the Paris Conservatory and third prize this past September at the Min-On Conducting Competition in Tokyo. St. Clair, currently music director and conductor of the Ann Arbor Symphony Orchestra, and a member of the conducting faculty at the University of Michigan, was a conducting Fellow at the Tanglewood Music Center last summer. He has been a guest conductor with the Phoenix Symphony Chamber Orchestra and the St. Louis Philharmonic. Verrot and St. Clair will be in residence at Tanglewood this summer, taking up their appointments officially in September 1986.

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of live Boston Symphony broadcasts for the rest of the season will be guest conductor and pianist Christoph Eschenbach (14 and 15 March), newly appointed BSO assistant conductor Carl St. Clair (21 and 22 March), mezzo-soprano Jan DeGaetani (28 and 29 March), and BSO chief engineer Earl Buker (4 and 5 April). Mr. Eschenbach will be Robert J. Lurtsema's guest on *Morning Pro Musica* on Thursday, 13 March, as will guest conductor Jeffrey Tate on Thursday, 3 April.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

A New "Salute"

"A Salute to Symphony" (known as the "BSO/WCRB Musical Marathon" until last season) will take place Friday, 11 April through Monday, 14 April. Radio programming on WCRB-FM-102.5 will focus on the history of the orchestra, featuring celebrity interviews and musical selections from Boston Symphony concerts of the past thirty years. The broadcast schedule is as follows: Friday, 11 April from noon to 2 p.m. and 9 to 11 p.m.; Saturday, 12 April from 11 a.m. to 1 p.m. and 6 to 8 p.m.; Sunday, 13 April from 10 a.m. to midnight; and Monday, 14 April from 7 to 9 p.m. PLEASE NOTE: This schedule supersedes the one which appeared in the winter issue of the *BSO* newsletter.

WCVB-TV-Channel 5's live telecast of Seiji Ozawa and the Boston Symphony Orchestra will be presented on Monday, 14 April from 7:30 to 9 p.m., simulcast on WCRB. Highlights of this year's "Salute," chaired by Susan D. Hall, include a cocktail party at Neiman-Marcus and festivities at Quincy Market. Watch this page for "Salute" updates.

Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. Supper Concerts for the rest of the season will take place at 6 p.m. on 20 and 22 March and 24 April. The one-hour concerts, which are followed by supper in the Cohen Annex, feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets for both series are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

References furnished on request



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BSO Members in Concert

Max Hobart conducts the Civic Symphony Orchestra of Boston in Stravinsky's *Le Baiser de la fée*, Wieniawski's Violin Concerto No. 2 with violinist Gil Shaham, and the Tchaikovsky Symphony No. 5 on Sunday, 16 March at 3 p.m. in Jordan Hall at New England Conservatory. Tickets are available at $10 and $7. For further information, please call 326-8483.

BSO assistant principal violist Patricia McCarty and clarinetist Eric Oddleifson will perform Max Bruch's Double Concerto for clarinet and viola with the Hingham Civic Orchestra conducted by John Corley at the South Junior High School in Hingham on Sunday, 23 March at 4:00 p.m. Tickets are $6 at the door.

The Newton Symphony Orchestra under its music director Ronald Knudsen will feature pianist Anthony di Bonaventura in Rachmaninoff's Piano Concerto No. 3 on Sunday evening, 23 March at 8 p.m. Also on the program are Wagner's *Siegfried Idyll* and Strauss's *Till Eulenspiegel's Merry Pranks*. The concert will be given at Aquinas Junior College, Walnut Park, in Newton. Tickets are $8 at the door or by advance reservation—call 965-2555.

The contemporary music ensemble *Collage* will present music of John Cage, George Walker, Gardner Read, and Mario Davidovsky at the Boston Shakespeare Company Theatre, 52 St. Botolph Street, on Sunday evening, 23 March at 8 p.m. Guest artists will include Charles Fussell, conductor, Joan Heller, soprano, and the Concert Dance Company of Boston. Tickets are $10 general admission, $8 for students and senior citizens. For further information, call 437-0231.

Ronald Feldman leads the Mystic Valley Orchestra in a program featuring violinist Jennie Shames in the Dvořák Violin Concerto on Saturday, 29 March at 8 p.m. at Cary Hall in Lexington and on Sunday, 30 March at 3 p.m. at Paine Hall, Harvard University. The program also includes Haydn's Symphony No. 60, *Il distratto*, Morton Feldman's *Intersection #1*, and the Andante from Mendelssohn's E minor string quartet. Tickets are $6 general admission, $4 students, seniors, and special needs.

BSO assistant principal flutist Leone Buyse will present a faculty recital with Barbara Lister-Sink, piano and voice, in the Concert Room of the Boston Conservatory, 8 The Fenway, on Friday, 4 April at 8 p.m. The program will include music of Telemann, Devienne, Fukushima, Martinů, Roussel, and Prokofiev. Admission is free.

The Newton Symphony Orchestra under its music director Ronald Knudsen will perform its free annual Youth Concert on Saturday, 5 April at 2 p.m. at Newton North High School auditorium. The program will combine the shadow puppet wizardry of the Underground Railway Puppet Theatre with the orchestra's performance of Strauss's *Till Eulenspiegel's Merry Pranks*, and will also feature the winner of the orchestra's Young Soloist Competition. For further information, call 965-2555.

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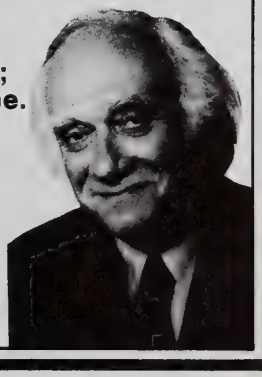
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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returns with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.





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*Lucia Lin

** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

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Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C.
Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

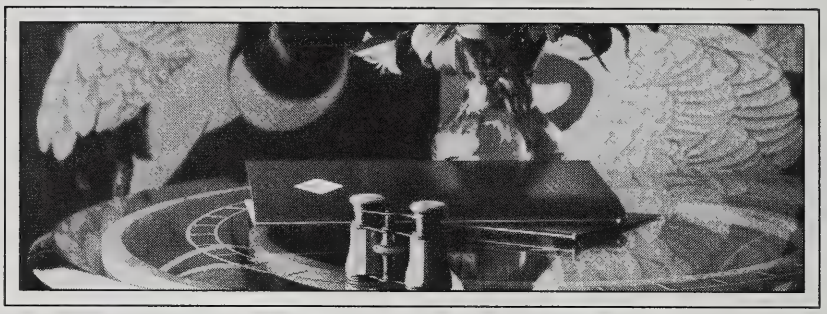
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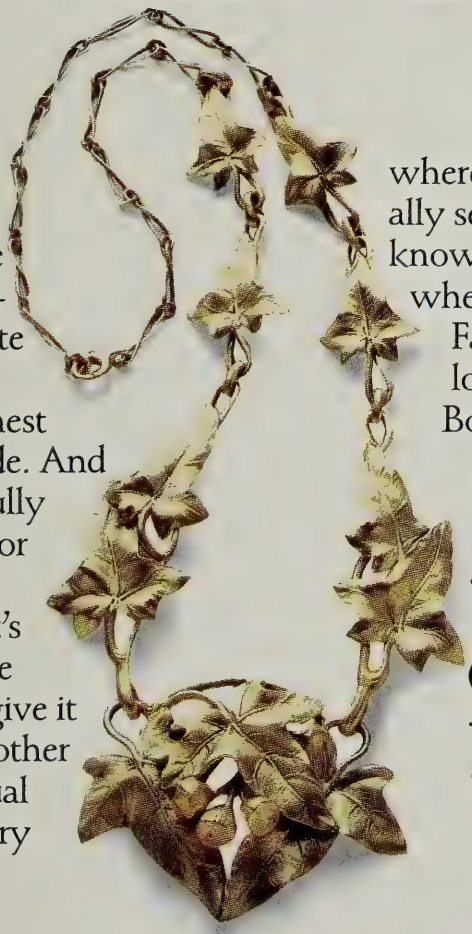
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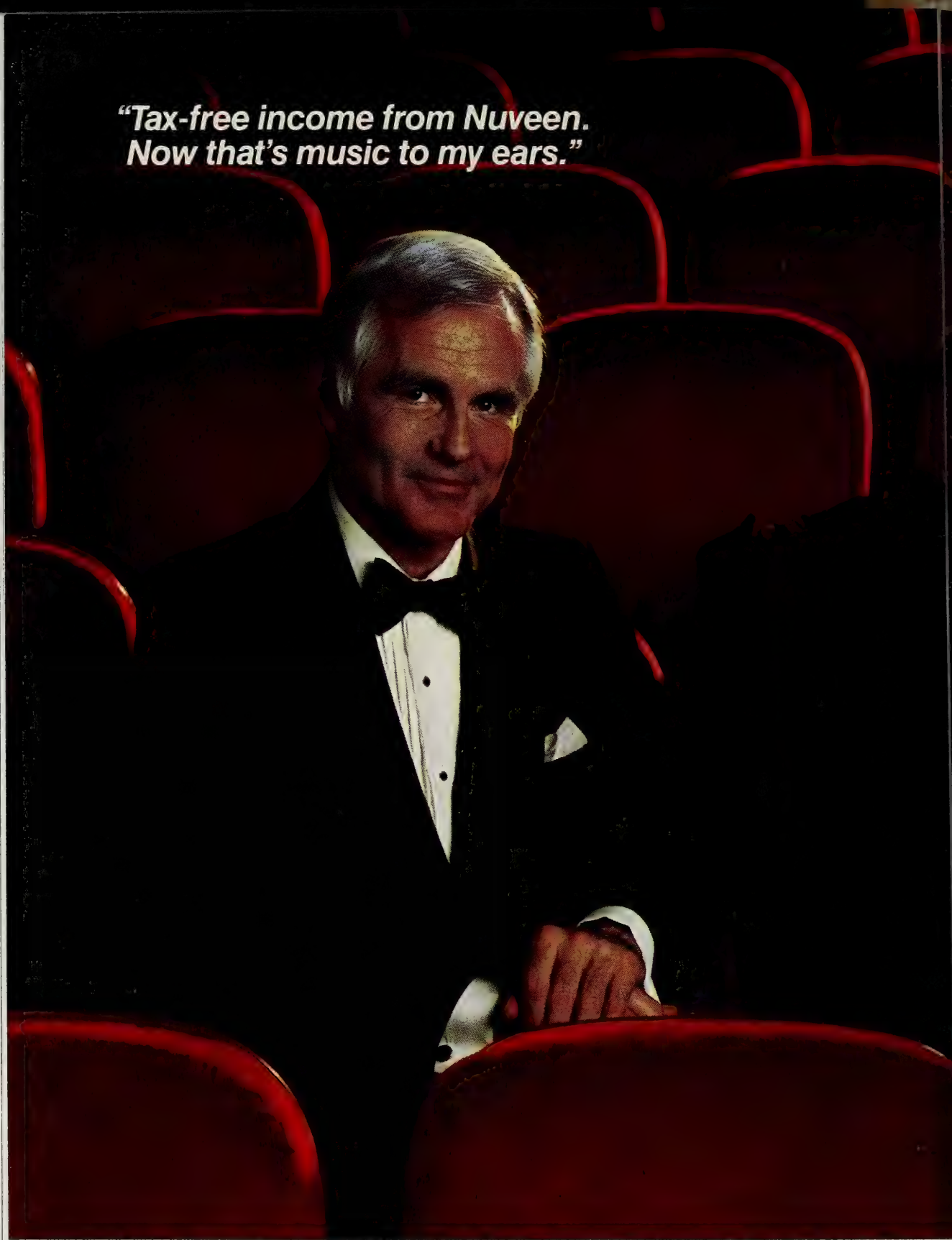
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

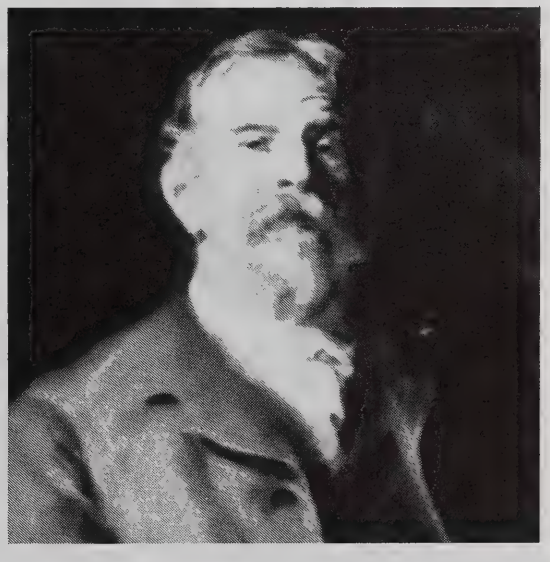
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson

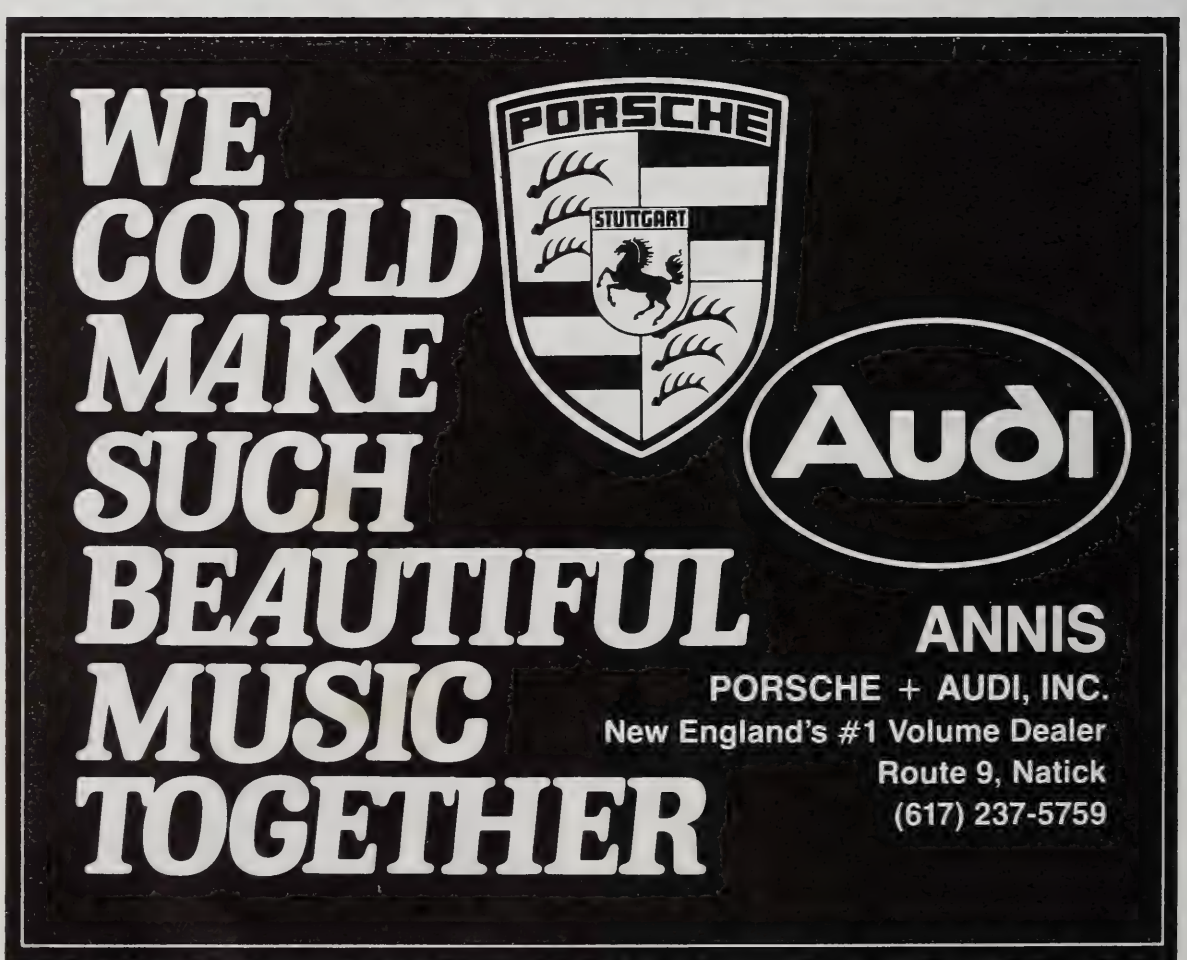
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



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- Andante
- Menuetto; Trio
- Finale: Presto

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- Allegro
- Adagio
- Allegro assai

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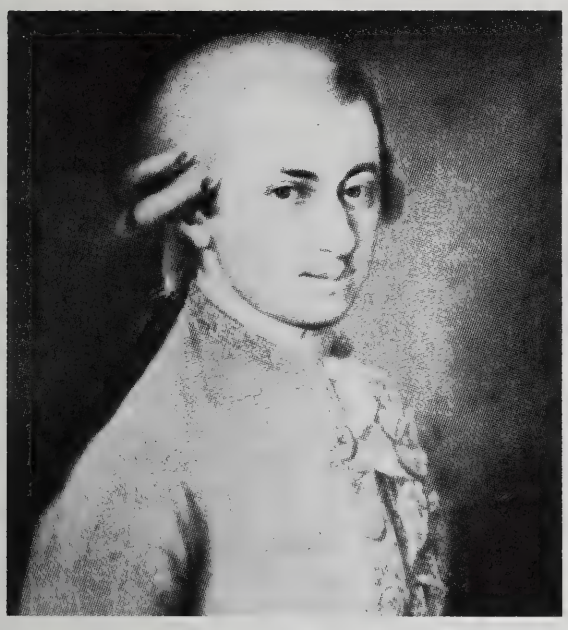
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Wolfgang Amadè Mozart
Symphony No. 35 in D, K.385, *Haffner*



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed the six movements of a serenade (from which he took the four movements of this D major symphony, K.385) in Vienna at the end of July and beginning of August 1782. The present form of the symphony took shape the following winter, and it received its premiere on 29 March 1783 in Vienna. Carl Bergmann conducted the Germania Musical Society in the American premiere, which took place in Baltimore in January 1850. The first performance in Boston took place in the old Music Hall on 30 November 1859, with Carl Zerrahn conducting the Orchestral Union. Wilhelm Gericke introduced the work to the Boston Symphony Orchestra repertory on 9 and 10 January 1885. It has since been performed here under the direction of Max Fiedler, Karl Muck, Bruno Walter, Serge Koussevitzky, Albert Stoessel, Georges Enesco, Fritz Reiner, Thor Johnson, Leonard Bernstein, Charles Munch, Pierre Monteux (in a Pension Fund concert that he directed on his eighty-fifth birthday), Erich Leinsdorf, Jorge Mester, Charles Wilson, James Levine, Stanislaw Skrowaczewski, Neville Marriner, and Klaus Tennstedt. Vladimir Ashkenazy conducted the most recent Symphony Hall performance in March 1977 and Vittorio Negri the most recent Tanglewood performance in July 1981. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings. The flutes and clarinets are a late addition, made when the composer recast the work into four movements.

The Haffner family of Salzburg has been immortalized through two compositions by Mozart, the *Haffner* Serenade, K.250(248b), of 1776, commissioned for a family wedding, and the *Haffner* Symphony, K.385, of 1782. Actually the symphony was originally intended simply to be another serenade, for use at the celebration given Sigmund Haffner, a boyhood chum of Mozart's, when he was elevated to the nobility in recognition of his generous benefactions made to the city. Leopold Mozart urgently requested some suitable music from Wolfgang. This happened not long after the younger Mozart's arrival in Vienna, when he was busy trying to establish himself in the capital with pupils and commissions for compositions and attempting to get ready for his forthcoming wedding to Costanze Weber, which was to take place on 4 August. (Mozart carefully kept the wedding plans a secret from Papa until it was too late for him to interfere.)

Mozart's first reaction was that he was too busy: "I am up to the eyes in work," he wrote on 20 July. But he promised to burn the midnight oil so as to be able to send something—one movement at a time—by each post (which is to say, twice a week). Not until a week later, on the 27th, did he make his first shipment, though, and it was only a single movement:

> You will be surprised and disappointed to find that this contains only the first Allegro, but it has been quite impossible to do more for you, for I have

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> had to compose in a great hurry a serenade [K.388, 348a], but only for wind instruments (otherwise I could have used it for you too). On Wednesday the 31st I shall send the two minuets, the Andante, and the last movement. If I can manage to do so I shall send a march too. If not, you will just have to use the one in the Haffner music [i.e., from the *Haffner* Serenade of 1776], which hardly anyone knows.

But when the next post-day came, he had finished only the last movement, and sent this apology to his father:

> I am really unable to scribble off inferior stuff. So I cannot send you the whole symphony until next post-day. I could have let you have the last movement, but I prefer to dispatch it all together, for then it will cost only one postage.

So much for the intention of sending one movement by each post!

There seems to be a letter missing, for by 7 August, Mozart was sending the march—an extra, introductory sort of movement not part of the main work—which suggests that he had already sent along the middle movements that had not yet been finished on 31 July. His only other comment about the music at this time is a performance instruction: "The first Allegro must be played with great fire, the last—as fast as possible."

There is no evidence regarding the exact date of the premiere. Leopold presumably prepared the work for performance, and we may assume that the serenade was performed as Mozart wrote it—with an introductory march and a second minuet. The march survives as K.408/2(385a); the minuet is lost.

The next we hear of this music is in a letter of Wolfgang's to his father just before Christmas, asking Leopold to send "the new symphony which I composed for Haffner at your request." He was planning a concert for Lent (the most popular time for concerts, since opera houses and theaters were closed), and he wanted to include this new work.

Leopold sent the original score back to Vienna; when Wolfgang saw it again, he wrote: "My new *Haffner* Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect." But he chose nonetheless to adapt it to better fit the normal canons of concert use—four movements (with only a single minuet)—and added parts for flutes and clarinets, which had been lacking in the serenade.



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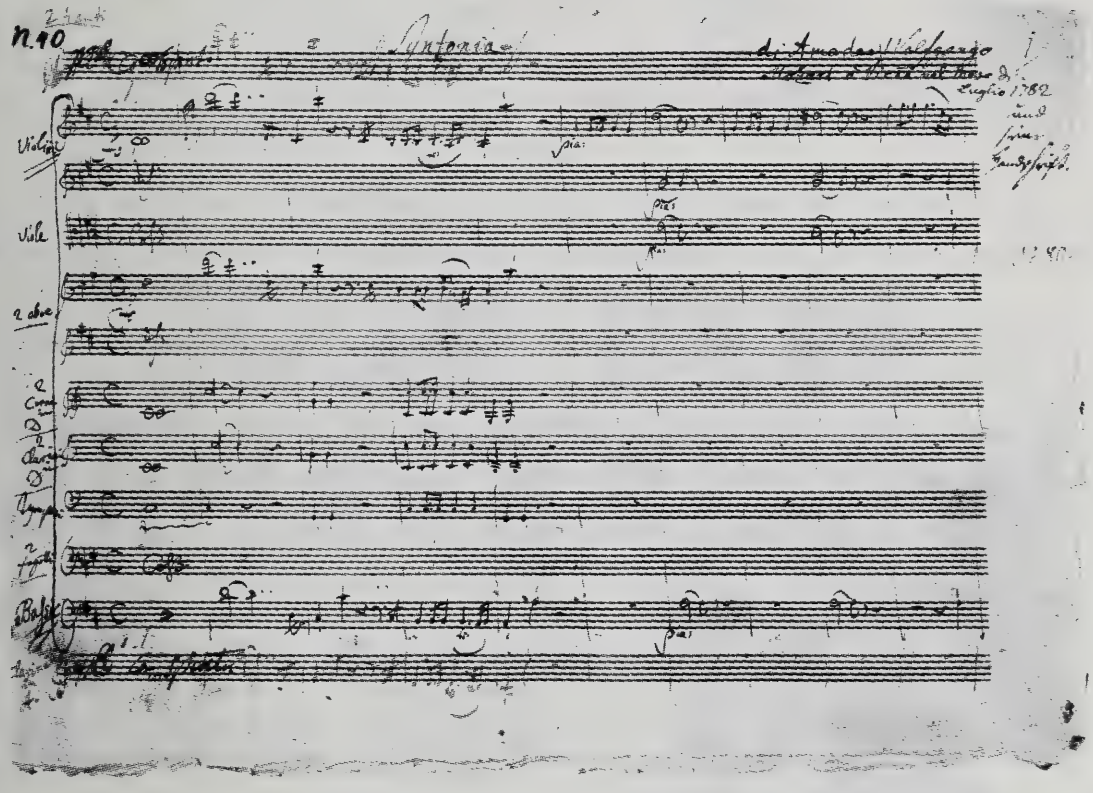
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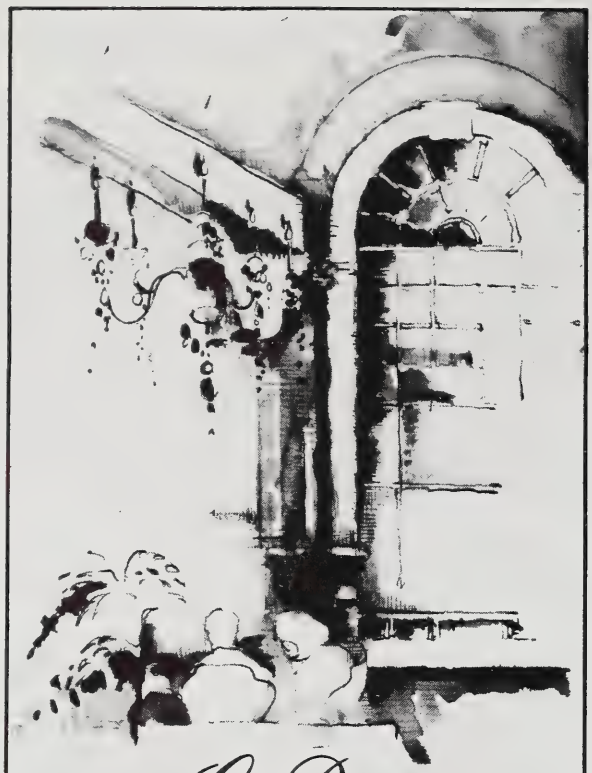
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The illustration reproduces the first page of the manuscript, which shows clearly the manner in which the adaptation had to be made on an already completed score: Mozart originally used only the middle ten staves of the twelve-stave paper, leaving top and bottom lines blank. The original scoring is laid out, top to bottom, with two lines for violins, one for viola, two for oboes, one each for the horns, trumpets, and bassoons, and one for the "*bassi*" (which is to say, the cellos and double basses). At the top and bottom of the score, Mozart wrote the tempo designation "Allegro con spirito" on the blank staves. When he came to add flutes (at the top) and clarinets (at the bottom), the first two measures had to be squeezed in around the words already written there (they are entered, too, in a slightly lighter ink, which is clearly distinguishable from the ink used for the earlier version). The upper right corner bears an inscription in the hand of Leopold Mozart, which translates: "by Amadeo Wolfgango Mozart in Vienna in the month of July 1782." It is followed by another hand, which has entered the words "*und seiner Handschrift*" ("and in his hand"); this is the certification of the manuscript's authenticity made by G.A. Nissen, when he worked through the collection of autographs left in Costanze Mozart's possession after the composer's death. The number in the upper left ("N.40") is his addition as well.



Mozart included the revised symphony on a concert that he gave on 29 March 1783. The program was arranged in a way that we would find very bizarre today, though it was the normal run of business at an eighteenth-century performance. The concert opened with the first three movements of the new symphony. It was followed by an aria, a piano concerto, an operatic *scena*, a *concertante* symphony, another concerto, another *scena*, a keyboard fugue, and a vocal rondo—and *then* came the finale of the *Haffner* Symphony!

Even though it survives only in its four-movement form, the *Haffner* Symphony still recalls the many earlier serenades Mozart had composed for use in Salzburg, in being generally lighter in construction, somewhat more loose-limbed than a normal



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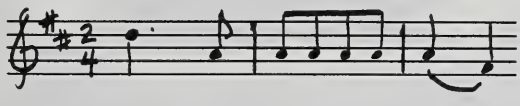
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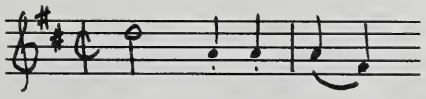
symphony planned as such from the outset (after all, music to be performed as the background to a party is not likely to have had many listeners willing to follow a detailed musical argument with any degree of concentration). Gradually his serenades became more "symphonic," though, less freewheeling, requiring the full attention of the listener, rather than simply the subliminal awareness that some music was going on in the background.

The pomp of the first movement is splendidly worked out with material based almost entirely on the opening gesture, with its dramatic octave leaps or their linear equivalent, running scales in eighths or sixteenths. The Andante is lush and delicately elaborate, filled with those graces we call "Mozartean." The minuet contrasts a vigorous and festive main section (whose grand melodic leaps remind us of the first movement) to a more graceful Trio.

The finale seems to be a reminiscence—whether intentional or otherwise, who can say?—of Osmin's comic aria "*O wie will ich triumphieren*" from *Die Entführung aus dem Serail*. The opera was first performed on 16 July 1782, just two weeks before the composition of this finale. Osmin's aria begins with the same general melodic shape:



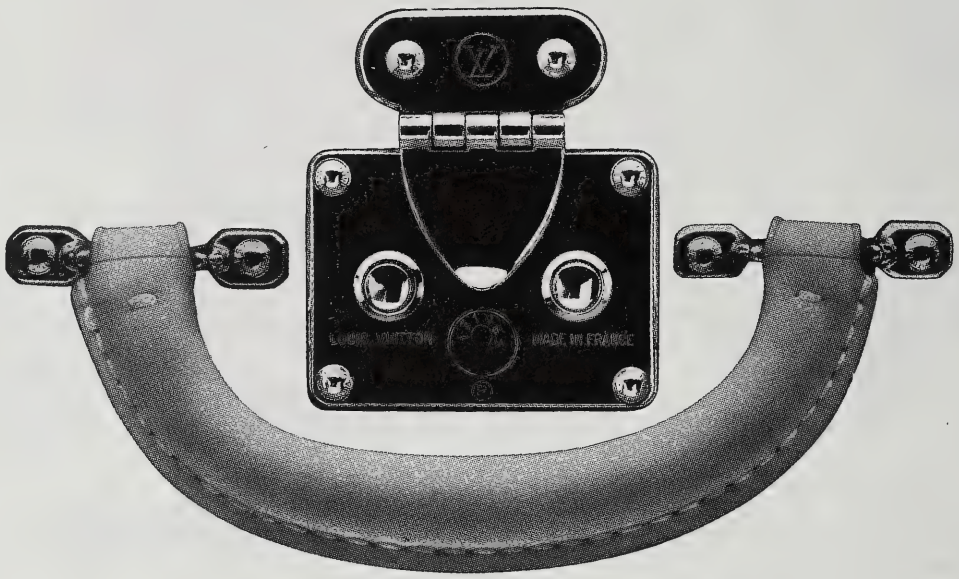
but many more repeated notes, which Mozart cut to the witty minimum for his symphonic movement:



His satisfaction with the Osmin aria, and his recollection of that recently performed score, may explain the complete fluency with which he noted down this movement in his manuscript, as if at a single sitting. Mozart was also clearly pleased with the finale to the symphony—enough to use it, isolated from the rest of the work, as the concluding music for an entire concert. As he correctly recognized, this witty play of dynamics engineering the various returns of the rondo tune was the perfect vehicle to send the audience home in a cheerful mood.

—Steven Ledbetter

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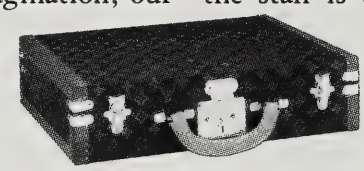


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Wolfgang Amadè Mozart
Piano Concerto no. 23 in A, K.488

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He completed the A major concerto, K.488, on 2 March 1786 and presumably played it in Vienna soon after. The American premiere took place in Boston's Music Hall on 19 December 1878 at a concert of the Harvard Musical Association under the direction of Carl Zerrahn; H.G. Tucker was the piano soloist. It was not until Serge Koussevitzky's time that the concerto entered the repertory of the Boston Symphony Orchestra; Nikolai Orloff performed it with the orchestra on 8 and 9 February 1929. The concerto has also been played with the orchestra by Bruce Simonds (Richard Burgin), Artur Schnabel and Arthur Rubinstein (Koussevitzky), Leon Fleisher (Burgin), Pierre Luboshutz (Boris Goldovsky), John Browning (Erich Leinsdorf), Yuji Takahashi and Maurizio Pollini (Seiji Ozawa), Malcolm Frager (David Zinman), Peter Serkin (Ozawa), and Radu Lupu (Kazuyoshi Akiyama). Misha Dichter played the most recent subscription performances with conductor Klaus Tennstedt in March 1982; Christoph Eschenbach was both soloist and conductor in the most recent Tanglewood performance, in August 1983. The orchestra consists of one flute, two clarinets, two bassoons, two horns, and strings. (The composer suggested in a letter that in the absence of clarinets, their lines might be cued into the violin and viola parts.) Mozart wrote his own cadenza into the autograph at the proper place.

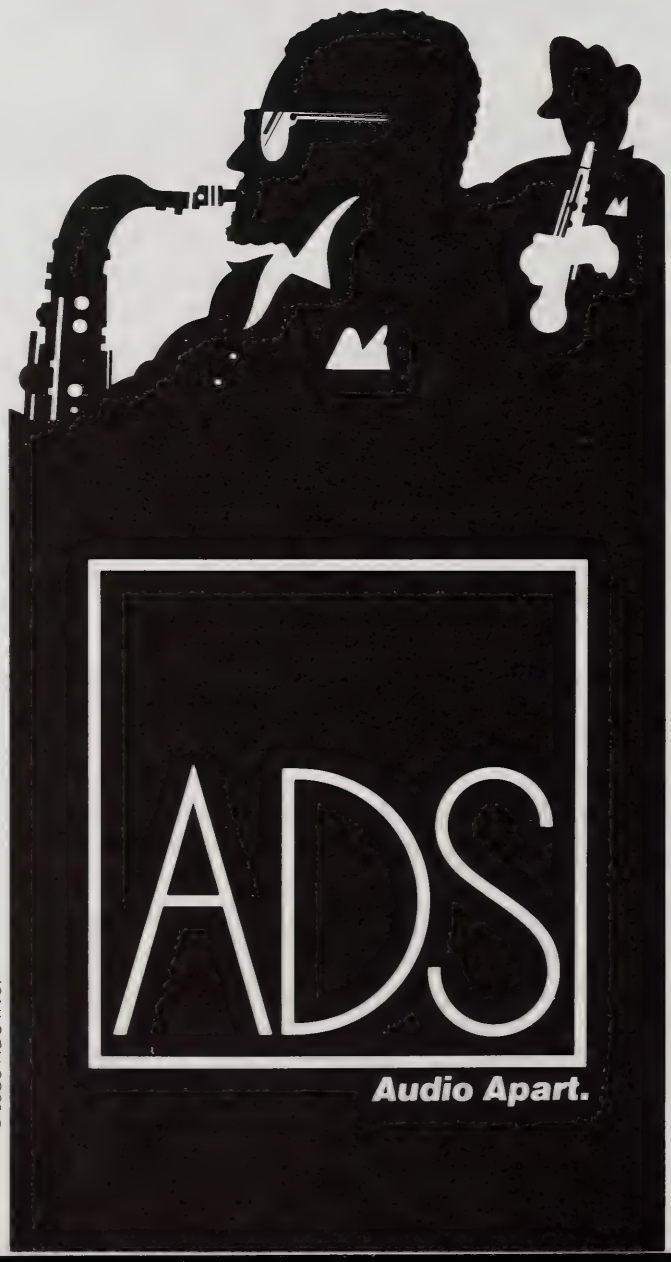
Figaro was the big project for the spring of 1786, and it was ready for performance on 1 May, but Mozart repeatedly interrupted himself, dashing off his one-actor *The Impresario* for a party at the Imperial palace at Schönbrunn, and writing three piano concertos, presumably for his own use that year.

The A major is the middle one of the three, being preceded by the spacious E-flat, K.482, completed at the end of December, and being followed just three weeks later by the sombre C minor, K.491. Its neighbors are bigger. Both have trumpets and drums, and the C minor is one of the relatively rare works to allow itself both oboes and clarinets. The A major adds just one flute plus pairs of clarinets, bassoons, and horns to the strings, and with the last in the whole series, K.595 in B-flat (January 1791), it is the most chamber-musical of Mozart's mature piano concertos. It is gently spoken and, at least until the finale, shows little ambition in the direction of pianistic brilliance. Lyric and softly moonlit—as the garden scene of *Figaro* might be, were there no sexual menace in it—it shares something in atmosphere with later works in the same key, the great violin sonata, K.526, the Clarinet Quintet, and the Clarinet Concerto.

The first movement is music of lovely and touching gallantry. Its second chord, darkened by the unexpected G-natural in the second violins, already suggests the melancholy that will cast fleeting shadows throughout the concerto and dominate its slow movement altogether. The two main themes are related more than they are contrasted, and part of what is at once fascinating and delightful is the difference in the way Mozart scores them. He begins both with strings alone. The first he continues with an answering phrase just for winds, punctuated twice by forceful string chords, and that leads to the first passage for the full orchestra. But now that the sound of the winds has been introduced and established, Mozart can proceed more subtly. In the new theme, a bassoon joins the violins nine measures into the melody, and, as though encouraged by that, the flute appears in mid-phrase, softly to add its sound to the texture, with horns and clarinets arriving just in time to reinforce the cadence. When the same melody reappears about a minute-and-a-half later, the piano, having started it off, is happy to retire and leave it to the violins and

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bassoon and flute who had invented it in the first place, but it cannot after all refrain from doubling the descending scales with quiet broken octaves, adding another unobtrusively achieved, perfectly gauged touch of fresh color.

Slow movements in minor keys are surprisingly uncommon in Mozart, and this one is in fact the last he writes. An "*adagio*" marking is rare, too, and this movement is an altogether astonishing transformation of the *siciliano* style. The orchestra's first phrase harks back to "*Wer ein Liebchen hat gefunden*" ("He who has found a sweetheart"), Osmin's animadversions in *The Abduction from the Seraglio* on the proper treatment of women, but nothing in the inner life of that grouchy, fig-picking harem-steward could ever have motivated the exquisite dissonances brought about here by the bassoon's imitation of clarinet and violins. Throughout, Mozart the pianist imagines himself as the ideal opera singer—only the Andante in the famous C major concerto, K.467, is as vocal—and a singer, furthermore, proud of her flawlessly achieved changes of register and of her exquisitely cultivated taste in expressive embellishment.

After the restraint of the first movement and the melancholia of the second, Mozart gives us a finale of captivating high spirits. It keeps the pianist very busy in music that comes close to perpetual motion and in which there is plenty to engage our ear, now so alert to the delicacy and overflowing invention with which Mozart uses those few and quiet instruments.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who had died in July 1778.

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Wolfgang Amadè Mozart
Symphony No. 41 in C, K.551, *Jupiter*



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He completed his Jupiter *Symphony (the nickname, though, is not Mozart's) on 10 August 1788. That summer also saw the completion of his symphonies 39 and 40. The date of the first performance is not known. Henry Schmidt introduced the symphony in America at an Academy of Music concert at the Boston Odeon on 7 January 1843. Wilhelm Gericke conducted the Boston Symphony Orchestra in its first performance of the* Jupiter *on 6 February 1885. It has also been conducted here by Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Vladimir Golschmann, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Georg Semkow, Jorge Mester, Bruno Maderna, Eugen Jochum, David Zinman, Joseph Silverstein, and Neville Marriner. Kurt Masur led the most recent subscription performances in February 1980; Christoph Eschenbach conducted the most recent Tanglewood performance in August 1983. The score calls for flute, two each of oboes, bassoons, horns, and trumpets, plus timpani and strings.*

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed" in a matter of days because the opportunity for a performance arose suddenly while he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies along with a number of smaller pieces in something under two months.

In the case of the symphonies, our awe stems not so much from the sheer speed with which the notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character represented in these three symphonies. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that the three symphonies were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life,

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certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall.

He had hoped to obtain financial stability through his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other composers, more conventional and more influentially placed, had their own fish to fry and were not interested in supporting Mozart. (There is, incidentally, no evidence that Mozart ever suffered from the active opposition of the court composer Salieri, or that Salieri was jealous of Mozart's genius—though he ought to have been! Peter Shaffer's *Amadeus* is superb drama but seriously contorted, even falsified, history, as the dramatist himself knew perfectly well.) Then came *Don Giovanni*, composed for the citizens of Prague, who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in 1787, the first Viennese performances the following spring did not attract much attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on 17 June he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and didn't know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely changed for the rest of his life). How astonishing, then, to realize that between the last two letters cited he composed the Symphony No. 39! This, the most lyrical of the final three symphonies, gives no hint of the composer's distraught condition (thus eloquently disproving the old romantic fallacy that a composer's music was little more than a reflection of his state of mind).

Mozart's attempt to improve his family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never took place. We can only be grateful that the symphonies were composed in any case.

Symphony No. 41 came immediately after the G minor symphony, K.550, a work filled with the intense passion that Mozart always associated with that key. Having gotten that out of his system, though, he turned directly to a work as different as can be imagined, a major-key symphony of festive formality, completed on 10 August. The nickname *Jupiter* was not attached to this piece until after Mozart's death (no one seems to know where it came from). Like many inauthentic nicknames for musical compositions, it sticks mainly because it is convenient.

Mozart begins with two brief, strikingly contrasted ideas: a fanfare for the full orchestra followed immediately by a soft lyrical phrase in the strings. These two diverse ideas would seem to come from two different musical worlds, but presently Mozart joins them by adding a single counterpoint for flute and oboes. The motives continue to animate the discourse through the modulation to the dominant and the

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presentation of the second theme. After a stormy passage for full orchestra, the skies clear again and Mozart presents a whistleable little tune to round off the end of the exposition and reinforce the new key. This tune was borrowed from an aria that Mozart had composed the preceding May (K.541); the words to which the tune appeared in the aria were

Voi siete un po tondo, mio caro Pompeo,
l'usanze del mondo andate a studiar.
(You are a little dense, my dear Pompeo;
go study the way of the world.)

The second movement seems calm and serene at the outset, but it becomes agitated as it moves from F major to C minor and introduces a figure that seems to change the meter from 3/4 to 2/4; when the thematic material returns, it is decorated in a highly ornate way. The passing chromatic notes so evident throughout the last two symphonies lend a slightly pensive air to the minuet of this one as well.

The finale is the most famous, most often studied, and most astonishing movement in the work. It is sometimes miscalled the "finale with a fugue." Actually there is no formal fugue here, although Mozart forms his themes out of contrapuntal thematic ideas of venerable antiquity, ideas that can and do combine with one another in an incredible variety of ways. But he lays out the movement in the normal sonata-form pattern, employing his thematic materials to signal the principal key, the modulation to the dominant, and the secondary key area. It sounds rather straightforward at first, but gradually we realize that this is going to be something of a technical showpiece. At the beginning of the development we hear some of the themes not only in their original form but also upside down. New arrangements of the material appear in the recapitulation, but nothing prepares us for the sheer tour de force of the coda, when Mozart brings *all* of the thematic ideas together in a single contrapuntal unity. The closing pages of Mozart's last symphony contain the very epitome of contrapuntal skill (something often decried as a dry and pedantic attainment) employed, most unexpectedly, in the service of an exciting musical climax. We end with a sensation produced by more than one passage in Mozart's works: everything fits; all the world is in tune.

—S.L.

More . . .

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, The Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though sometimes frustrating to read (it is in essence a long essay built up out of many short sections dealing primarily with Mozart's character, personality, and genius), provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. There are chapters on the Mozart symphonies by Jens Peter Larsen in *The Mozart Companion*, edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), and by Hans Keller in *The Symphony*, edited by Robert Simpson (Pelican paperback). The former also has two major chapters on the concertos. Friedrich Blume discusses their sources,

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Robbins Landon their musical origin and development. Donald Francis Tovey's classic analyses are to be found in his *Essays in Musical Analysis* (Oxford, also paperback). Cuthbert Girdlestone's *Mozart and His Piano Concertos* (Dover paperback) contains much information rather buried in decoratively elegant descriptions. Philip Radcliffe's *Mozart Piano Concertos* is a brief contribution to the useful BBC Music Guides series (U. of Washington paperback). Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback).

Specialists in authentic early music performance practice have now progressed beyond J.S. Bach to Mozart (and more recently to Beethoven); an important series of records has appeared under the direction of Christopher Hogwood with all of the Mozart symphonies performed on original instruments by an orchestra of the precise size and physical placement of the various orchestras for which Mozart composed them (neither size nor arrangement was standardized in his day, and the music sometimes reflects the character of a given ensemble). Symphony No. 35 is included in Volume 5 of the series; played by the Academy of Ancient Music (Oiseau-Lyre), it provides a sound and style of Mozart playing different from anything you have ever heard; I find the recordings fresh and bracing. (It is also available as a separate LP with Symphony No. 36.) For a stylish performance with modern instruments, I would recommend Neville Marriner's reading with the Academy of St. Martin-in-the-Fields (Argo, coupled with Symphony No. 40) or Jeffrey Tate's with the English Chamber Orchestra (Angel, coupled with symphonies 32 and 39). Symphony No. 41 is included in Volume 6 of the Hogwood series. It is also available separately on a compact disc with Symphony No. 34. For a performance on modern instruments, I would recommend Neville Marriner's reading with the Academy of St. Martin-in-the-Fields (Philips; coupled with Symphony No. 31) or Sir Colin Davis's with the Dresden State Orchestra (Philips; coupled with Symphony No. 28). And don't forget the version by George Szell and the Cleveland Orchestra on the budget Odyssey label (coupled with Symphony No. 40). Among recordings of the K.488 concerto, there is a new and superb performance on original instruments, with Steven Lubin as soloist on the fortepiano and the Mozartean Players under the direction of Ransom Wilson (Arabesque; the LP version is coupled with Haydn's Concerto in D, while the compact disc version is coupled with Mozart's D minor concerto, K.466). Among older recordings I would recommend Geza Anda's with the orchestra of the Salzburg Mozarteum (DG, coupled with Mozart's last two contributions to the genre, K.537 and K.595), or the readings of Stephen Bishop-Kovacevich with Sir Colin Davis conducting the London Symphony Orchestra (Philips, coupled with K.466) and Alfred Brendel with Neville Marriner conducting the Academy of St. Martin-in-the-Fields (Philips, with the F major concerto, K.459).

—S.L.

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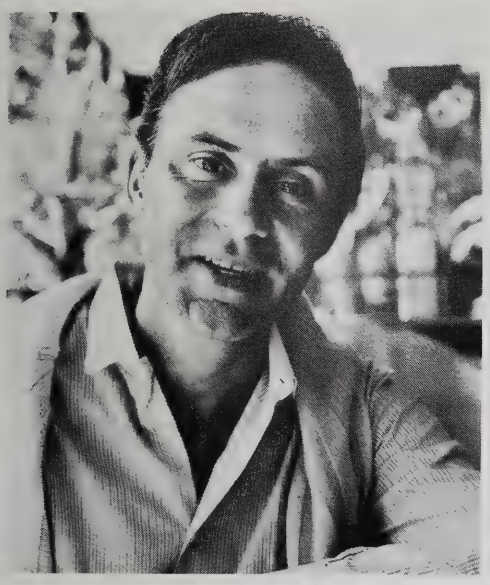
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Christoph Eschenbach, long regarded as one of the world's leading pianists, has in the last decade come to prominence as a conductor. Currently principal conductor of the Tonhalle Orchestra of Zurich, he made his first appearance as a conductor in 1972, and in 1975 he made his American podium debut with the San Francisco Symphony. Since that time he has conducted the orchestras of Boston, Cleveland, Chicago, Pittsburgh, New York, Los Angeles, Houston, Minnesota, and Cincinnati. He has appeared as conductor at the Tanglewood, Blossom, Hollywood Bowl, Ravinia, and New York's "Mostly Mozart" festivals, and he has been principal guest conductor of the London Philharmonic. He has also appeared regularly with the Vienna Symphony, English Chamber Orchestra, Philharmonia, London Symphony, Amsterdam Philharmonic, Stockholm Philharmonic, Israel Philharmonic, Bayerischer Rundfunk, Bamberg Symphony, Radio Symphony of Berlin, and Munich Philharmonic. Mr. Eschenbach made his operatic conducting debut with *La traviata* at the Hessian State Theatre in Darmstadt in 1978. In April 1984 he made his Covent Garden debut conducting *Così fan tutte*, and he has been invited to conduct a new Stuttgart Opera production of *Alceste* starring Jessye Norman.

Born in Breslau, Germany, Mr. Eschenbach began piano lessons with his mother and continued in Hamburg with Eliza Hansen. He won several prizes in his teens, including the Steinway Young Pianist Competition and the International Competition in Munich, and continued his studies at the Cologne Conservatory. He began his active career with extensive tours in 1963 and in 1965 took first prize in the Concours Clara Haskil in Lucerne. Mr. Eschenbach's first performance with an American orchestra was as a soloist during the Cleveland Orchestra's European Festival Tour of 1967. He made his Canadian debut in Montreal in October 1967 and his United States debut with George Szell and the Cleveland Orchestra in 1969, the same year that he first appeared with the Boston Symphony Orchestra, under Erich Leinsdorf. He has since appeared with all the major orchestras of this country and has been widely heard in recital, frequently with duo-pianist partner Justus Frantz. He has continued to appear throughout Europe, and he has also toured Japan, South America, and Israel. Mr. Eschenbach's extensive discography on the Deutsche Grammophon label includes collaborations with Herbert von Karajan, Hans Werner Henze, Seiji Ozawa, Dietrich Fischer-Dieskau, and Justus Frantz, in addition to many solo albums, including the complete sonatas of Mozart. In the double role of conductor and pianist, Mr. Eschenbach has recorded the Mozart concertos for two and three pianos with Mr. Frantz and former West German Chancellor Helmut Schmidt with the London Philharmonic for EMI. His EMI recording of Schubert's four-hand music with Mr. Frantz won a 1983 Edison award. During the 1985-86 season, Mr. Eschenbach's appearances as guest conductor also include the Pittsburgh Symphony—at their opening concerts as well as at the Ann Arbor May Festival—the Houston Symphony, the Vienna Symphony, and appearances in Berlin, Munich, Bamberg, and London. He also appears with Justus Frantz in a series of joint recitals throughout Europe and Japan. Mr. Eschenbach has been a guest conductor with the Boston Symphony Orchestra at Tanglewood regularly since 1978; this week's performances are his first as conductor with the orchestra in Symphony Hall.



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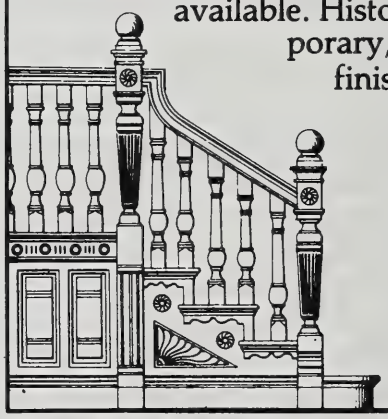
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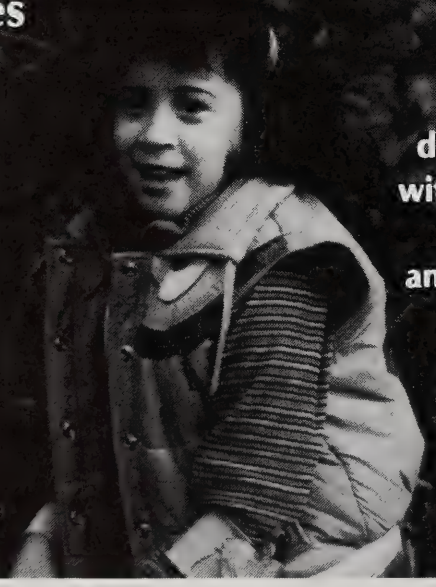
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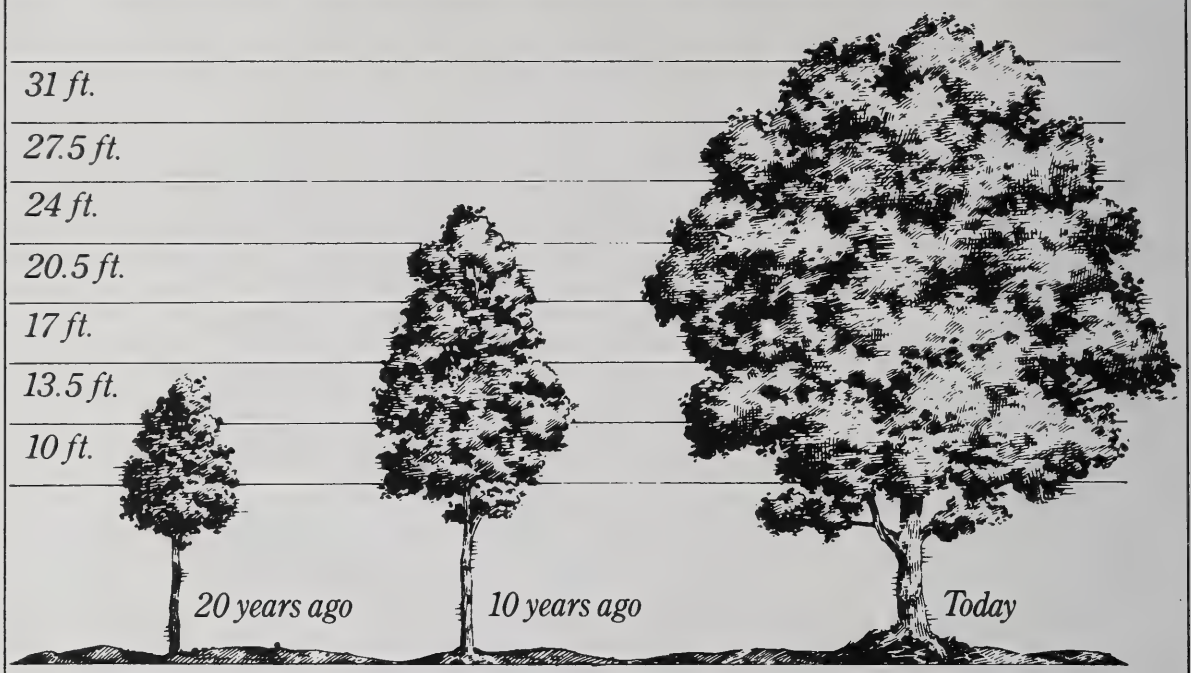
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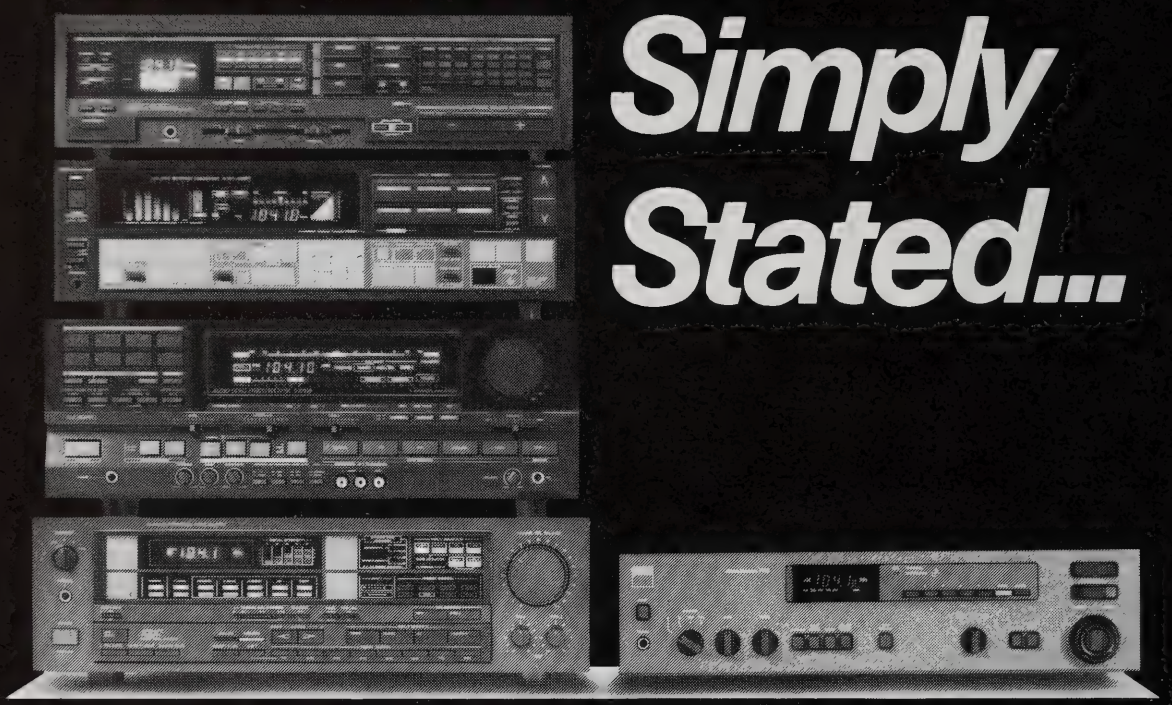
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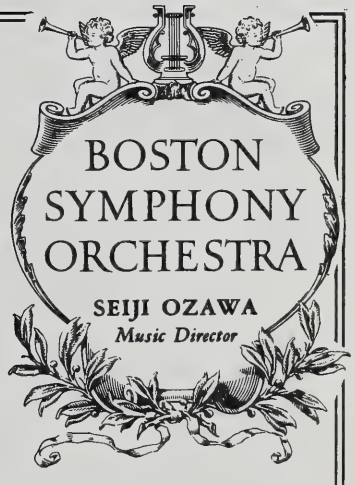
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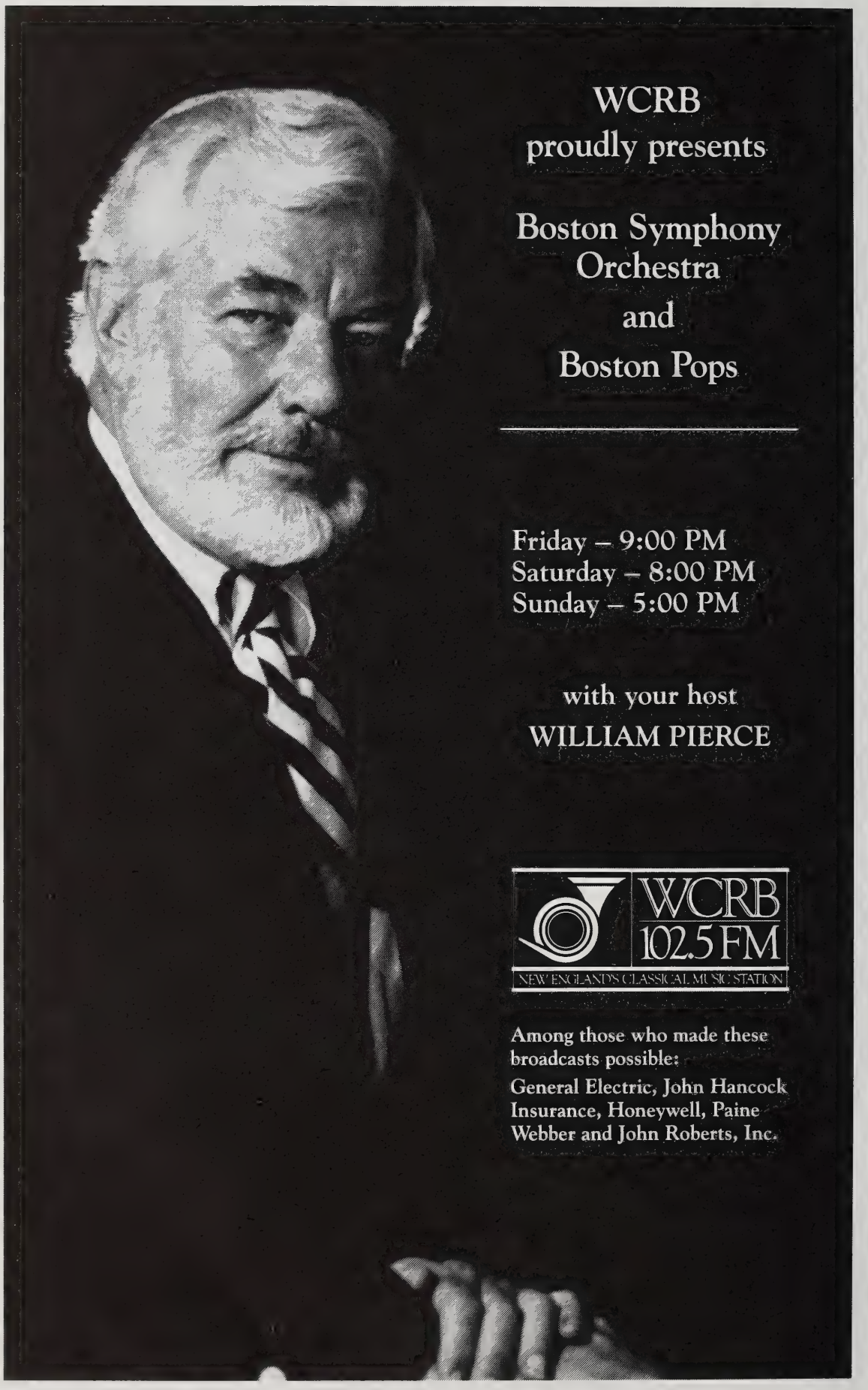
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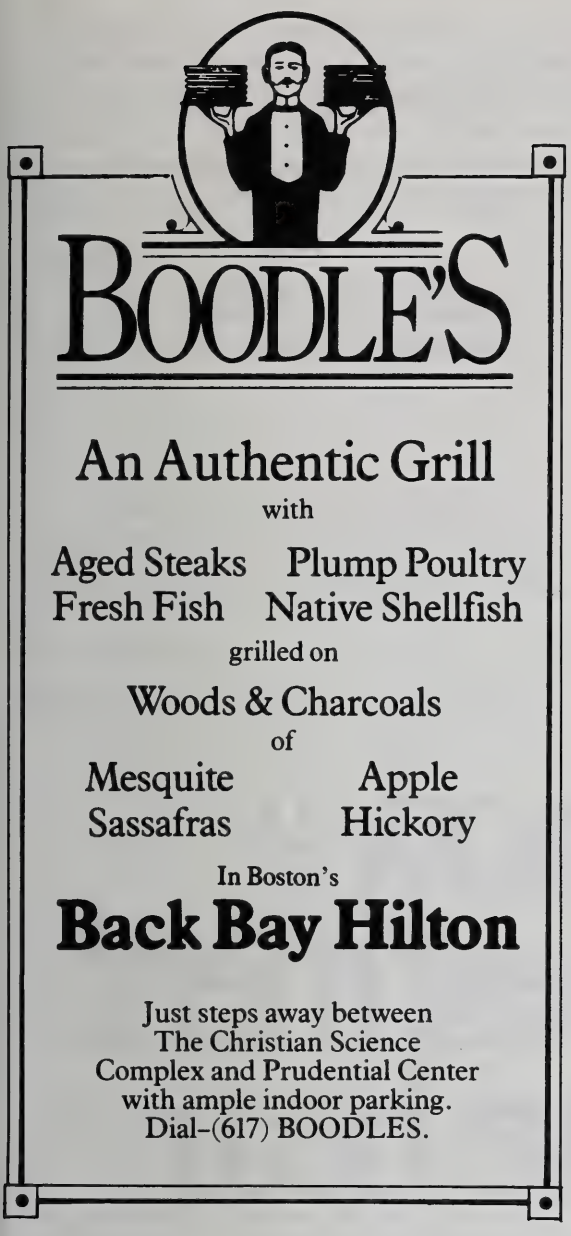
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Friday 'B'—21 March, 2-3:55
Saturday 'B'—22 March, 8-9:55
CHRISTOPH ESCHENBACH, conductor

Zimmermann	*Photoptosis*
Schoenberg	*Verklärte Nacht*
Schumann	Symphony No. 2

Wednesday, 26 March at 7:30
Open Rehearsal
Steven Ledbetter will discuss the program at 6:45 in the Cohen Annex.
Thursday 'B'—27 March, 8-10
Friday 'A'—28 March, 2-4
Saturday 'A'—29 March, 2-4
PIERRE BOULEZ, conductor

Stravinsky	*Song of the Nightingale*
Boulez	*Notations* I-IV
Ravel	*Daphnis and Chloé* (complete)

NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor

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Wednesday, 2 April at 7:30
Open Rehearsal
Marc Mandel will discuss the program at 6:45 in the Cohen Annex.
Thursday '10'—3 April, 8-9:55
Friday 'B'—4 April, 2-3:55
Saturday 'B'—5 April, 8-9:55
JEFFREY TATE, conductor

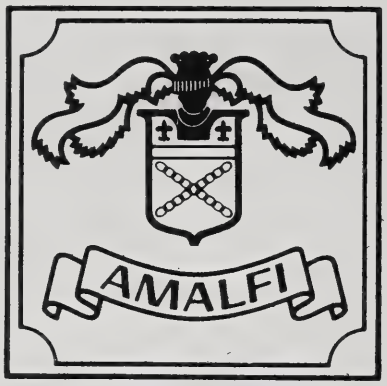
Beethoven	Piano Concerto No. 3
	RUDOLF BUCHBINDER
Elgar	Symphony No. 2

Thursday 'A'—10 April, 8-10:05
Friday 'A'—11 April, 2-4:05
Saturday 'A'—12 April, 8-10:05
Tuesday 'C'—15 April, 8-10:05
SEIJI OZAWA, conductor

Messiaen	Three Tableaux from *St. Francis of Assisi* (American premiere)

JOSÉ VAN DAM, baritone
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KENNETH RIEGEL, tenor
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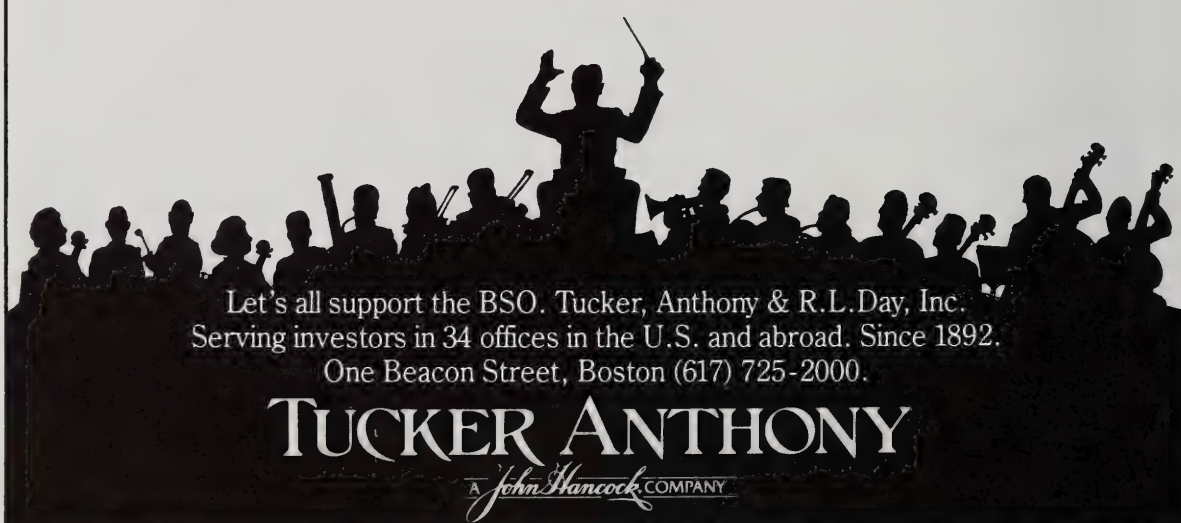
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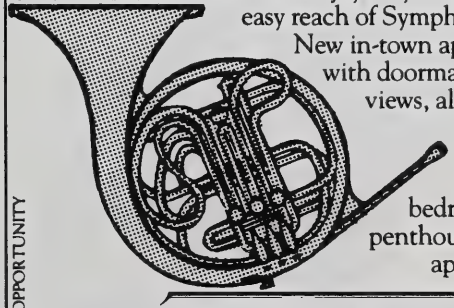
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Seiji Ozawa, *Music Director*

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SUPPER CONCERT VII

Thursday, 13 March at 6
Saturday, 15 March at 6

LOIS SCHAEFER, flute
RICHARD SEBRING, horn
DANIEL KATZEN, horn
RAYMOND SIRD, violin
MARC JEANNERET, viola
SATO KNUDSEN, cello

MOZART [?] — from Six Preludes and Fugues, K.404a, for violin, viola, and cello

No. 3, in F
No. 2, in G minor
No. 5, in E-flat

Mssrs. SIRD, JEANNERET, and KNUDSEN

MOZART — from Twelve Duos, K.487(496a), for two horns

No. 1. Allegro
No. 4. Polonaise
No. 3. Andante
No. 11. Menuetto
No. 7. Adagio
No. 12 Allegro

Mssrs. SEBRING and KATZEN

MOZART — Quartet in C for flute, violin, viola, and cello, K.285b(Anh.171)

Allegro
Andantino

Ms. SCHAEFER; Mssrs. SIRD, JEANNERET, and KNUDSEN

Please exit to your left for supper following the concert.
The performers appreciate your not smoking during the concert

Notes

In 1782, not long after settling permanently in Vienna, Mozart made the acquaintance of Baron Gottfried van Swieten, a musical enthusiast who figured significantly in the life of Haydn as well as Mozart. Van Swieten had a strong interest in the music of the late Baroque, which was then seldom heard in Vienna. Mozart quickly found his way to van Swieten's musical matinee every Sunday. The assembled guests would sing through the Handel oratorios (then scarcely known outside of England), during which Mozart played from the full score at the piano and sang one of the parts while at the same time correcting the mistakes of the others! He also played through works by various members of the Bach family. These caught his interest, and he sent home to Salzburg for copies of fugues by J.S. Bach and also by his sons C.P.E. and W.F. Bach. Six of these fugues he copied out in an arrangement for string trio and added new preludes, which may be original, to some of them. Of the works to be played here, No. 3 in F contains a prelude that is possibly Mozart's preceding the F-sharp fugue (transposed down) from Book II of the *Well-Tempered Clavier*. No. 2, in G minor, begins with another prelude possibly by Mozart introducing the F-sharp minor fugue (transposed up) from Book II of the *Well-Tempered Clavier*. No. 5, in E-flat, is arranged from J.S. Bach's organ sonata BWV 526; the prelude is from the second movement, a Largo, and the fugue from the final movement, Allegro.

Mozart wrote most of his works featuring the horn for Ignaz Leitgeb or Leutgeb, first hornist in the Archbishop's orchestra at Salzburg (he also played the violin), famous for his ability to make his notoriously intractable instrument sing, even in long, mellow adagios. He remained a friend of Mozart's throughout the composer's life. The twelve duos formerly identified as K.487 in the Köchel catalogue and number 496a in the latest edition have been the subject of some debate as to their proper instrumentation. Since few horn players of Mozart's day could handle their range—though certainly Leitgeb could do so—it has been supposed that the "horn" called for in the French publication that preserves these pieces was really a basset horn, a lower-pitched member of the clarinet family. But comparison of this music with other featured horn parts written by Mozart shows that they are well within the character that he conceived for the instrument. The manuscript notes that they were composed "*untern Kegelscheiben*" ("while playing skittles," a form of bowling) in late July 1786.

When Mozart was in Mannheim in the winter of 1777-78, he met a wealthy Dutchman, whom he identified in his letters as "DeJean," though this is almost certainly a corruption of "Dejong." Dejong was an amateur flutist, and he commissioned from Mozart a set of six quartets for flute and strings, as well as three flute concertos. Mozart needed the money that the commission would bring in, but his attention was distracted by a passionate attachment to a brilliant young singer, Aloysia Weber. In fact the young man suggested to his father in a letter that he might marry Aloysia, then go off to Italy with her and spend the rest of his life managing her career. Who can be surprised that Papa Leopold would have none of that! He ordered Wolfgang to finish the commissioned works and get on to Paris, where he stood some chance of making his fortune. But still Mozart dallied. His excuse to his father was that he really couldn't compose music easily for an instrument he disliked, but this was patently a way of avoiding the confession that he was in fact spending all his time with Aloysia Weber. In the end, he completed only three of the six quartets and two of the three concertos, and even these works involved the ruse of adapting some of their material from other compositions. Mozart had to accept a reduced payment for the material he provided, and the pieces in question have suffered from something of a bad press ever since. Yet they are

works of considerable charm, gracefully written for the featured instrument. The last of the three quartets has only two movements, and the second of these is an arrangement from the wind serenade in B-flat, K.361(370a).

—Steven Ledbetter

Lois Schaefer

A native of Yakima, Washington, Lois Schaefer has played piccolo in the Boston Symphony Orchestra since 1965. She studied at the New England Conservatory with Georges Laurent, who was for many years principal flute of the BSO. Former assistant principal flute of the Chicago Symphony, Ms. Schaefer has also played with the New York City Opera Orchestra, the NBC Opera Orchestra, the RCA Recording Symphony, and the Columbia Recording Orchestra. A participant in the 1963 Casals Festival, she is now a member of the New England Harp Trio and a teacher at the New England Conservatory.

Richard Sebring

Richard Sebring joined the Boston Symphony Orchestra in the fall of 1981 and became associate principal horn of the BSO and principal horn of the Boston Pops in 1982. A student of Thomas Newell, he attended the University of Indiana, where he played solo horn with the University of Indiana Symphonic Wind Ensemble, and he graduated in 1979 from the University of Washington, where he studied with J. Christopher Louba. In 1979 he was a fellowship student at the Tanglewood Music Center, after which he played principal horn for the Rochester Philharmonic. Before joining the BSO he played principal horn with the Opera Company of Boston, and he has also played with the Boston Ballet, the Pro Arte Chamber Orchestra, and other musical organizations. He also performs with the contemporary music ensemble Musica Viva in Boston.

Daniel Katzen

Daniel Katzen is second horn of the Boston Symphony Orchestra. A faculty member at the Boston University School for the Arts and the New England Conservatory of Music, Mr. Katzen was previously fourth horn with the San Diego Symphony, second horn with the Grant Park Symphony in Chicago, and second horn with the Phoenix Symphony. He has also been an extra player with the Chicago Symphony, the Rochester Philharmonic, and with orchestras in Europe and Israel. Born in Rochester, New York, Mr. Katzen began playing the piano at age two and the cello at age nine. Two years later he took up the horn at the Eastman School of Music Preparatory Department with Milan Yancich. After graduating with honors, Mr. Katzen attended the Indiana University School of Music, where his teachers were Michael Holtzel and Philip Farkas. The course of study included a year at the Salzburg Mozarteum. After earning his bachelor of music degree and graduating with distinction, he did post-graduate work at Northwestern University, where he studied with Dale Clevenger. Mr. Katzen joined the Boston Symphony Orchestra in 1979.

Raymond Sird

Born in Worcester, Massachusetts, Raymond Sird was the first member of his family to undertake a musical career. He studied at the New School of Music in Philadelphia, where he was a student of Jascha Brodsky and had chamber music coaching with both Mr. Brodsky and Orlando Cole. From 1952 to 1955 he was a member of the Cleveland Orchestra, after which he was appointed assistant concertmaster of the New Orleans Symphony. A member of the Boston Symphony Orchestra since 1960, Mr. Sird performs chamber music regularly and, with BSO colleagues, is a member of the Gabrielli String Quartet.

Marc Jeanneret

Born in Valence, France, violist Marc Jeanneret graduated with first prize from the Conservatoire de Paris, where he studied with Leon Pascal and Pierre Pasquier. In 1962, Mr. Jeanneret won a "medaille avec distinction" at the Geneva International Competition. Soon afterwards he came to the United States to study with William Primrose at Indiana University, where he earned his performer's certificate. Before joining the Boston Symphony in 1977, he held positions with numerous orchestras in the United States and France. Mr. Jeanneret has appeared as soloist with the Collegium Musicum chamber orchestra in Paris, with the Orchestre de la Suisse Romande, the Baltimore Symphony, and the Boston Pops.

Sato Knudsen

Born in Baltimore in 1955, cellist Sato Knudsen joined the Boston Symphony Orchestra in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music; he was also a member of the Piatigorsky Seminar in Los Angeles and a fellowship student for two summers at the Tanglewood Music Center. Before joining the Boston Symphony Orchestra, Mr. Knudsen was associate principal cellist of the San Antonio Symphony; prior to that, he performed with the Boston Pops, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio, he performed in Carnegie Recital Hall, Jordan Hall, on WQXR-FM in New York, and WGBH-FM in Boston, as well as throughout New England.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

SUPPER CONCERT VIII

Tuesday, 18 March at 6
Thursday, 24 April at 6

THE CAMBRIDGE QUARTET
NANCY BRACKEN, violin
RONAN LEFKOWITZ, violin
MARK LUDWIG, viola
ROBERT RIPLEY, cello
MATTHEW RUGGIERO, bassoon
JAY WADENPFUHL, horn
RICHARD MACKEY, horn

MOZART — Divertimento in D, K.205(167A), for violin, viola, bassoon, bass, and two horns
March, K.290(167AB)
Largo—[Allegro]
Menuetto; Trio
[Adagio]
Menuetto; Trio
Finale: Presto

Ms. BRACKEN, Mr. LUDWIG, Mr. RUGGIERO, Mr. RIPLEY, Mr. WADENPFUHL, and Mr. MACKEY

SCHUMANN — String Quartet in A minor, Opus 41, No. 1
Introduzione. Andante espressivo—Allegro
Scherzo: Presto; Intermezzo
Adagio
Presto

THE CAMBRIDGE QUARTET

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Wolfgang Amadè Mozart
Divertimento in D, K.205(167A)

This D major divertimento was composed in the summer of 1773, but whether before or after Mozart left Salzburg for Vienna on 14 July is not clear. The paper on which it is written, unusual for this period of Mozart's work, suggests that he composed it in Vienna on new paper bought there, so it may have been performed at a party which apparently took place at the home of the well-known physician, Dr. Mesmer, who had built quite a reputation from his "magnetic" cures (later parodied by Mozart in the first-act finale of *Così fan tutte*). This is the only divertimento to call for a single violin, but a D major march, K.290(167AB), requires the same forces, and was probably intended to introduce and follow it. It will be played as an introduction at these performances. The first movement begins—unusually—with a slow introduction calling upon the first horn to play an expressive high passage. The Allegro is lively and bustling, almost Haydnesque. The first Menuetto uses the horns primarily as sustaining instruments. They are entirely omitted from the Trio, which has a charming phrase in which the viola attempts to take the melodic lead, only to be echoed canonically one beat later by the violin, heedless of harmonic consequences! The Adagio contains a wonderfully rich dialogue between violin and viola, each taking turns on the principal melodic material and on the accompaniment figures. The horns played a small part in the first Menuetto, but they fill the second—and its Trio—with their horn calls. The final Presto is full of sparkling high-jinks in Mozart's best comic fashion.

—Steven Ledbetter

Robert Schumann
String Quartet in A minor, Opus 41, No. 1

Though filled with the lavish lyricism that is the mark of Schumann's best music, the A minor quartet of his "chamber music year," 1842, is also among his most venturesome pieces, employing daring technical innovations with complete success. The first movement uses "progressive tonality"—that is, it starts in one key (the extended introduction in A minor) and ends in another (F major, the key in which the Allegro begins). Such a procedure was virtually unheard of at that time, when each movement had to stand on its own as an independent musical structure. Schumann is thinking of the quartet as a whole; he lays out his movements according to this tonal ground plan:

I. Introduction—Allegro	II. Scherzo	III. Adagio	IV. Presto
A minor—F major	A minor	F major	A minor

Thus the two "different" keys in which the first movement takes place are subsumed into the alternating pattern of keys in the work as a whole.

The slow introduction, opening with a series of imitations of the figure that begins the work, may reflect Schumann's recent study of Bach, though certainly not Bach's manner. It stays close to the home key, since the Allegro is going to make an unprecedented leap into foreign realms, and Schumann wants to establish our sense of "home" before departure. The Allegro itself races along full of an energy that has not been extinguished by the end of the recapitulation. Indeed, it continues—in the same 6/8 meter—through the scherzo as well. The Adagio is a passionate outpouring of song embellished with figurations and trills. The finale is a taut sonata-form structure built on a single theme heard in its normal form at the very beginning (with the characteristic two notes of upbeat and an upward leap of a fifth); the close of the exposition is derived from the first theme turned upside down, and much of what comes in between grows out of the running eighth-notes. The development is richly

contrapuntal, a playground of the techniques Schumann had been practicing before undertaking this work. At the very end, when he arrives in the home key for the last time, Schumann suddenly offers what seems to be an entirely new idea: a brief bagpipe dance with folklike melodies accompanied by drones. The melody is a slowed-down version of the racing eighth-note figure from the beginning, and the key is a sunny A major, in which the work builds again to its forceful close.

—S.L.

Nancy Bracken

Born in St. Louis, violinist Nancy Bracken studied under Ivan Galamian at the Curtis Institute of Music and later at the University of Buffalo and the Eastman School of Music. She received her master's degree from Eastman in 1977 and was a member of the Cleveland Orchestra for two years before joining the Boston Symphony Orchestra in 1979. Ms. Bracken was concertmaster and a soloist with the Colorado Philharmonic for two summers and played first violin at the Aspen and Grand Teton summer festivals. A member of the Cambridge String Quartet, she is the winner of several national awards.

Ronan Lefkowitz

Born in Oxford, England, violinist Ronan Lefkowitz joined the Boston Symphony Orchestra in 1976. A graduate of Brookline High School and Harvard College, his teachers included Max Rostal, Gerald Gelbloom, Joseph Silverstein, and Szymon Goldberg. He was concertmaster and a frequent soloist with the Greater Boston Youth Symphony, and he was concertmaster of the International Youth Symphony Orchestra under Leopold Stokowski at St. Moritz, Switzerland, in August 1969, when he won first prize as the most promising young violinist at the International Festival of Youth Orchestras. A 1972 winner of the Gingold-Silverstein Prize at the Tanglewood Music Center, Mr. Lefkowitz has made numerous recital appearances in the Boston area.

Mark Ludwig

Originally from Philadelphia, violist Mark Ludwig joined the Boston Symphony Orchestra in the fall of 1982. He received his bachelor of music degree from the Curtis Institute of Music in Philadelphia, where he studied with Joseph de Pasquale, and he has had orchestral and ensemble coaching with such eminent musicians as Joseph Silverstein, Raphael Bronstein, Norman Carol, Felix Galimir, and Alexander Schneider. Before joining the Boston Symphony, Mr. Ludwig was co-principal violist of the Kansas City Philharmonic; he has also been principal violist and soloist with The New Chamber Players, a chamber orchestra composed mainly of members from the Philadelphia Orchestra and the Curtis Institute of Music. Principal violist of the Curtis Institute of Music Orchestra during the 1979-80 season, Mr. Ludwig has also played for the Philadelphia Opera Company, the Concerto Soloists of Philadelphia, and the Philadelphia Pops. He has been on the teaching faculty for viola and violin at the Agnes Irwin School in Rosemont, Pennsylvania, and the Episcopal Academy in Devon, Philadelphia. He currently teaches privately in the Boston and Cambridge area.

Robert Ripley

In 1942, the summer before he joined the Cleveland Orchestra, Robert Ripley was principal cellist of the Tanglewood Music Center Orchestra under Koussevitzky. From 1942-45 he played in the Glenn Miller Air Force Orchestra, rejoining the Cleveland Orchestra after the war and remaining there until he came to the Boston Symphony in 1955. While in Cleveland, Mr. Ripley was an active quartet player, taught at the Cleveland Music School Settlement from 1948-55, gave solo faculty recitals, and played chamber music with the Cleveland's then concertmaster Josef Gingold and pianist Leonard Shure. Born in Philadelphia, Mr. Ripley attended the Curtis Institute and, later, the Cleveland Institute of Music. His teachers included former BSO principal cellist Jean Bedetti, Felix Salmond, and Ernst Silberstein. A member of the Cambridge Quartet, Mr. Ripley is on the faculty of the New England Conservatory of Music, and he is Chamber Music Coordinator for the Boston University Tanglewood Institute.

Matthew Ruggiero

Matthew Ruggiero plays bassoon in the Boston Symphony Orchestra and is principal bassoon of the Boston Pops. Born in Philadelphia, Mr. Ruggiero graduated from the Curtis Institute of Music in 1957 after studying with Ferdinand del Negro, Sol Schoenbach, and Marcel Tabuteau. Before joining the BSO in 1961 he played with the National Symphony in Washington, D.C., and was solo bassoonist at the Marlboro Music Festival under the direction of Rudolf Serkin. In 1967 he toured the Soviet Union with the Boston Symphony Chamber Players.

Jay Wadenpfuhl
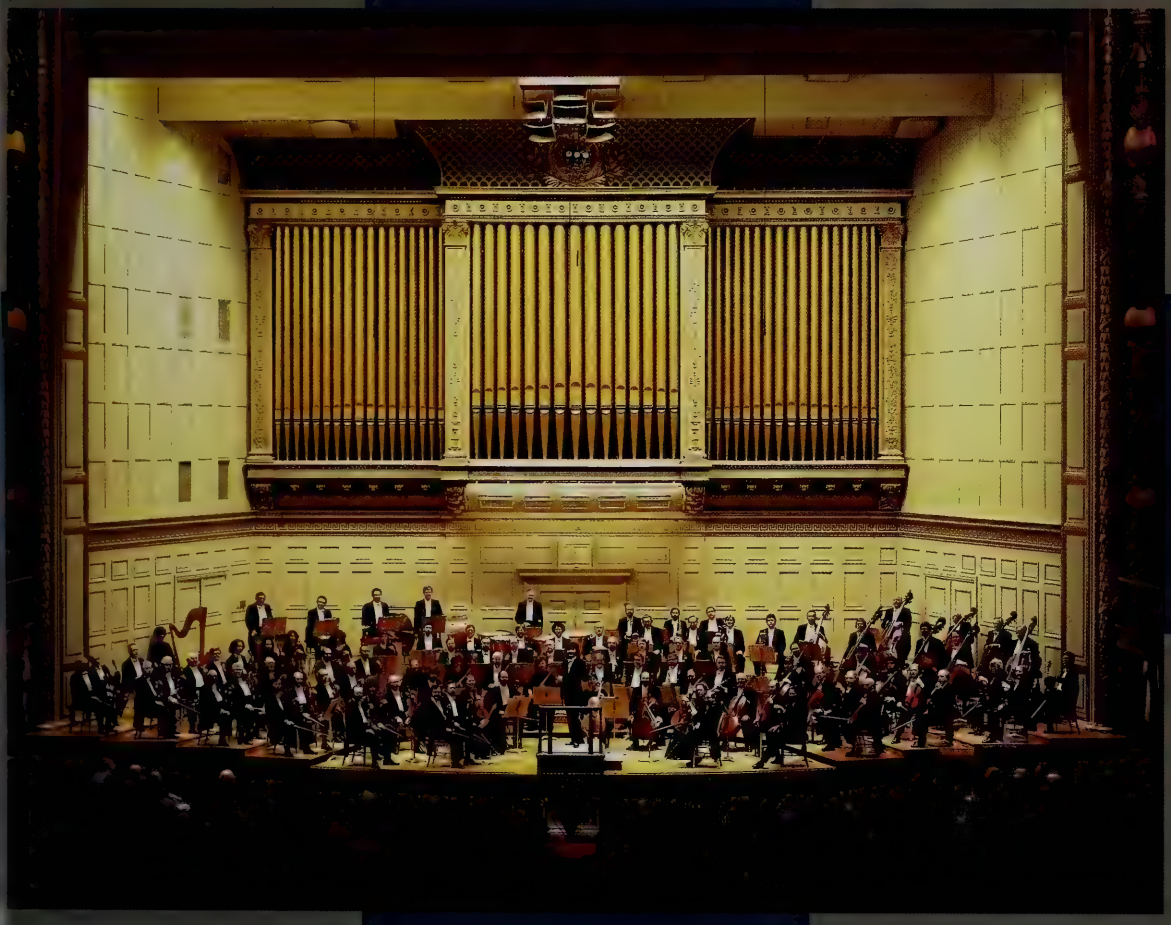
Born and raised in Texas, Jay Wadenpfuhl has been a professional horn player since he was fifteen. He studied piano with his mother, and horn and trombone with his father; other teachers included Clyde Miller, Philip Farkas, and John Barrows. Mr. Wadenpfuhl studied at the University of Wisconsin, where he earned his bachelor of music degree majoring in horn performance and minoring in composition. Before joining the Boston Symphony Orchestra in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the North Texas State University Faculty Brass Quintet, the Fort Worth Symphony, the National Symphony Orchestra, Washington Chamber Brass, and the Metropolitan Brass of Miami, of which he was a founding member and principal horn. Mr. Wadenpfuhl teaches at the Boston Conservatory of Music. An active jazz musician, he has toured Japan with the Michel LeGrand Jazz Orchestra, and he has made concert tours, television appearances, and recordings with Chuck Mangione.

Richard Mackey

Born in Philadelphia, Richard Mackey attended the New England Conservatory of Music, where he studied with former BSO horn player William Valkenier; he joined the horn section of the Boston Symphony Orchestra in April 1973. Mr. Mackey began his musical training at the age of eleven with trumpet lessons, switching to the horn two years later. Between 1953 and 1962 he performed regularly at the Marlboro Music Festival in Vermont, and until 1955 he was a member of the horn section of the Detroit Symphony. He then joined the Cleveland Orchestra, which he left in 1963 to become a member of the Japan Philharmonic, performing under Seiji Ozawa with that orchestra a number of times. Mr. Mackey has also been a freelance artist in Los Angeles.

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Ozawa to Lead American Premiere of Scenes from Messiaen's "St. Francis of Assisi"

French composer Olivier Messiaen and Seiji Ozawa made history when Ozawa led the world premiere of Messiaen's six-hour opera *St. Francis of Assisi* at the Paris Opera in November 1983. The opening performance had been sold out for years, the French press was unanimously enthusiastic, and the work was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Messaien worked on his three-act, eight-scene opera for nearly a decade, composing it to his own libretto, which traces the spiritual evolution of the poet-philosopher-monk St. Francis. Next month, with Messaien himself in attendance, Seiji Ozawa and the Boston Symphony Orchestra will give the American premiere of three scenes from *St. Francis*—"St. Francis Kisses the Leper," "The Stigmata," and "Death and New Life"—with performances in Symphony Hall on 10, 11, 12, and 15 April, followed by Carnegie Hall performances in New York on 16 and 17 April. Repeating their roles from the Paris premiere, baritone José van Dam will sing St. Francis and tenor Kenneth Riegel the Leper. They will be joined by soprano Kathleen Battle as the Angel, and the Tanglewood Festival Chorus, John Oliver, conductor.

Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. The final Supper Concert of the season will take place at 6 p.m. on 24 April. The one-hour concert, which is followed by supper in the Cohen Annex, will feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.

A Salute Update

The most important public fundraising event for the Boston Symphony Orchestra, A Salute to Symphony (formerly the Musical Marathon), takes place Friday, 11 April through Monday, 14 April. A project of the Boston Symphony Association of Volunteers and chaired by Susan D. Hall, this year's Salute will focus on the theme "Get to Know the BSO." WCRB-102.5-FM will devote much of its radio programming to the BSO, featuring celebrity interviews and musical selections from the past thirty years. The broadcast schedule is as follows: Friday, 11 April from noon to 2 p.m. and 9 to 11 p.m.; Saturday, 12 April from 11 a.m. to 1 p.m. and 6 to 8 p.m.; Sunday, 13 April from 10 a.m. to midnight; and Monday, 14 April from 7 to 11 p.m. The kick-off activities, broadcast by WCRB, take place at Quincy Market, beginning at noon on Friday, and feature Roger Voisin and a student brass ensemble. Local performing artists will continue to provide midday entertainment at Quincy Market each day of Salute beginning at noon. A highlight of Salute weekend is the elegant brunch and promenade on Sunday, 13 April from 11:30 a.m. to 2:30 p.m. at Neiman-Marcus, Copley Place, offering delights for the ear, the eye, and the palate on all three levels of the store. Tickets are $50 per person and are available by invitation only. To receive an invitation, please call the Volunteer Office, 266-1492, ext. 178. The culmination of A Salute to Symphony is the live telecast, including a performance by Seiji Ozawa and the BSO, on WCVB-TV Channel 5 on Monday, 14 April from 7:30 to 9 p.m., simulcast on WCRB. Generous corporate support for Salute has been provided by Neiman-Marcus, Carter Hawley Hale, and Raytheon. Please join them and the many Friends of the orchestra in saluting the great traditions of the BSO and Pops.

References furnished on request



Aspen Music Festival
Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Natalie Hinderas
Interlochen Arts Academy and National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
Ravinia Festival
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BSO Members in Concert

BSO assistant principal violist Patricia McCarty and clarinetist Eric Oddleifson will perform Max Bruch's Double Concerto for clarinet and viola with the Hingham Civic Orchestra conducted by John Corley at the South Junior High School in Hingham on Sunday, 23 March at 4:00 p.m. Tickets are $6 at the door.

The Newton Symphony Orchestra under its music director Ronald Knudsen will feature pianist Anthony di Bonaventura in Rachmaninoff's Piano Concerto No. 3 on Sunday evening, 23 March at 8 p.m. Also on the program are Wagner's *Siegfried Idyll* and Strauss's *Till Eulenspiegel's Merry Pranks*. The concert will be given at Aquinas Junior College, Walnut Park, in Newton. Tickets are $8 at the door or by advance reservation—call 965-2555.

The contemporary music ensemble *Collage* will present music of John Cage, George Walker, Gardner Read, and Mario Davidovsky at the Boston Shakespeare Company Theatre, 52 St. Botolph Street, on Sunday evening, 23 March at 8 p.m. Guest artists will include Charles Fussell, conductor, Joan Heller, soprano, and the Concert Dance Company of Boston. Tickets are $10 general admission, $8 for students and senior citizens. For further information, call 437-0231.

Ronald Feldman leads the Mystic Valley Orchestra in a program featuring violinist Jennie Shames in the Dvořák Violin Concerto on Saturday, 29 March at 8 p.m. at Cary Hall in Lexington and on Sunday, 30 March at 3 p.m. at Paine Hall, Harvard University. The program also includes Haydn's Symphony No. 60, *Il distratto*, Morton Feldman's *Intersection #1*, and the Andante from Mendelssohn's E minor string quartet. Tickets are $6 general admission, $4 students, seniors, and special needs.

BSO assistant principal flutist Leone Buyse will present a faculty recital with Barbara Lister-Sink, piano and voice, in the Concert Room of the Boston Conservatory, 8 The Fenway, on Friday, 4 April at 8 p.m. The program will include music of Telemann, Devienne, Fukushima, Martinů, Roussel, and Prokofiev. Admission is free.

The Newton Symphony Orchestra under its music director Ronald Knudsen will perform its free annual Youth Concert on Saturday, 5 April at 2 p.m. at Newton North High School auditorium. The program will combine the shadow puppet wizardry of the Underground Railway Puppet Theatre with the orchestra's performance of Strauss's *Till Eulenspiegel's Merry Pranks*, and will also feature the winner of the orchestra's Young Soloist Competition. For further information, call 965-2555.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

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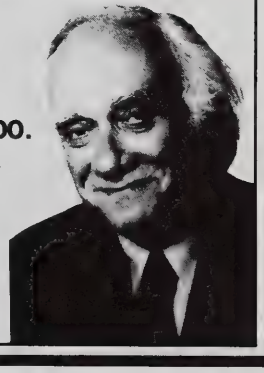
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Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returned with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

* *Participating in a system of rotated seating within each string section.*
† *On sabbatical leave.*

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig
*Roberto Diaz

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Jerome Patterson
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

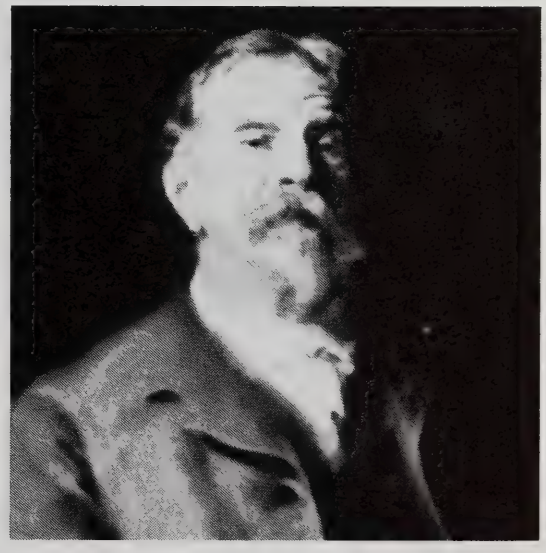
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

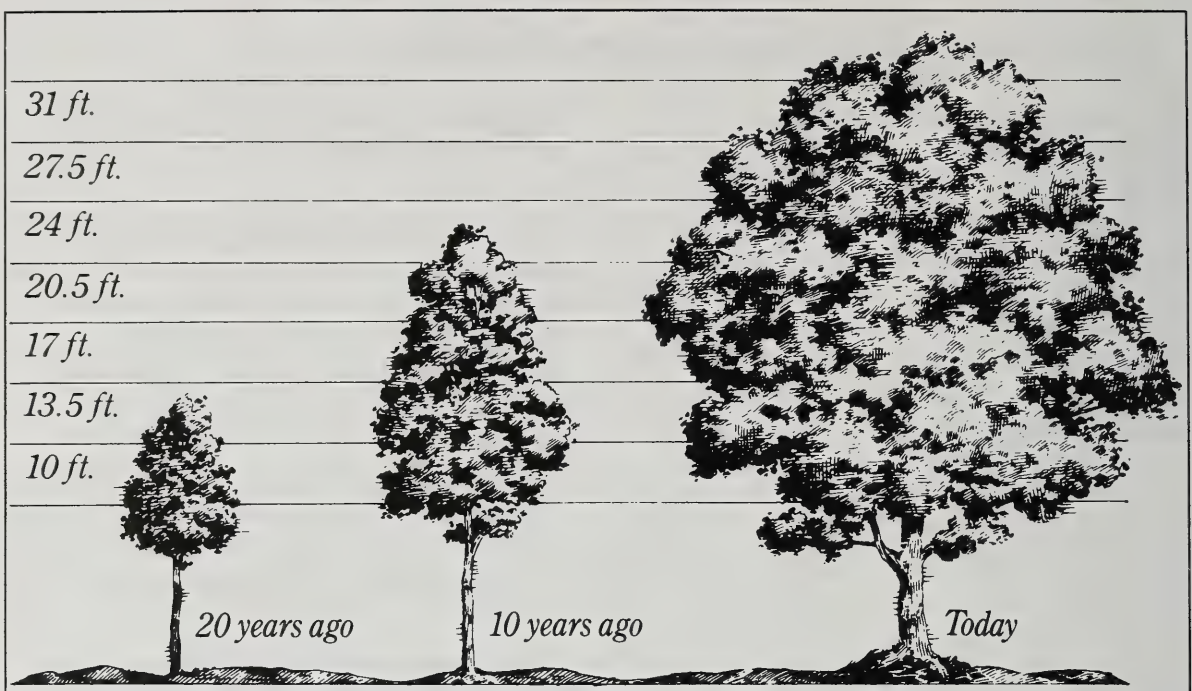
In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson



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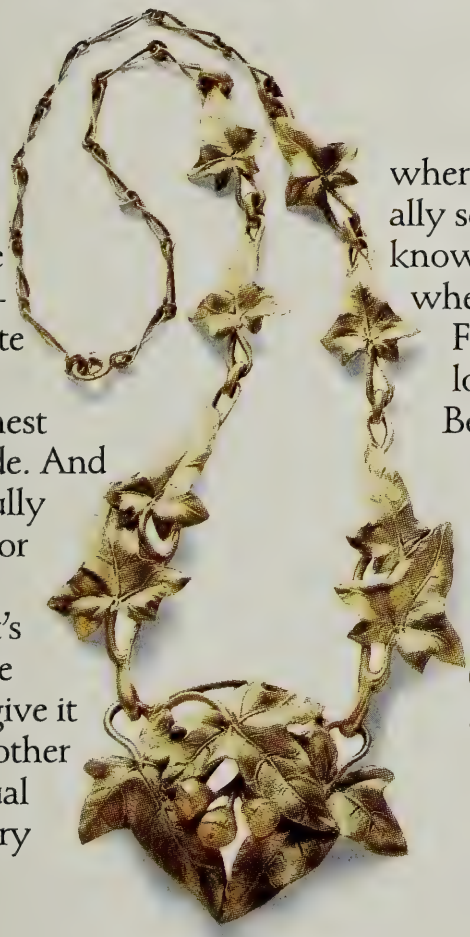
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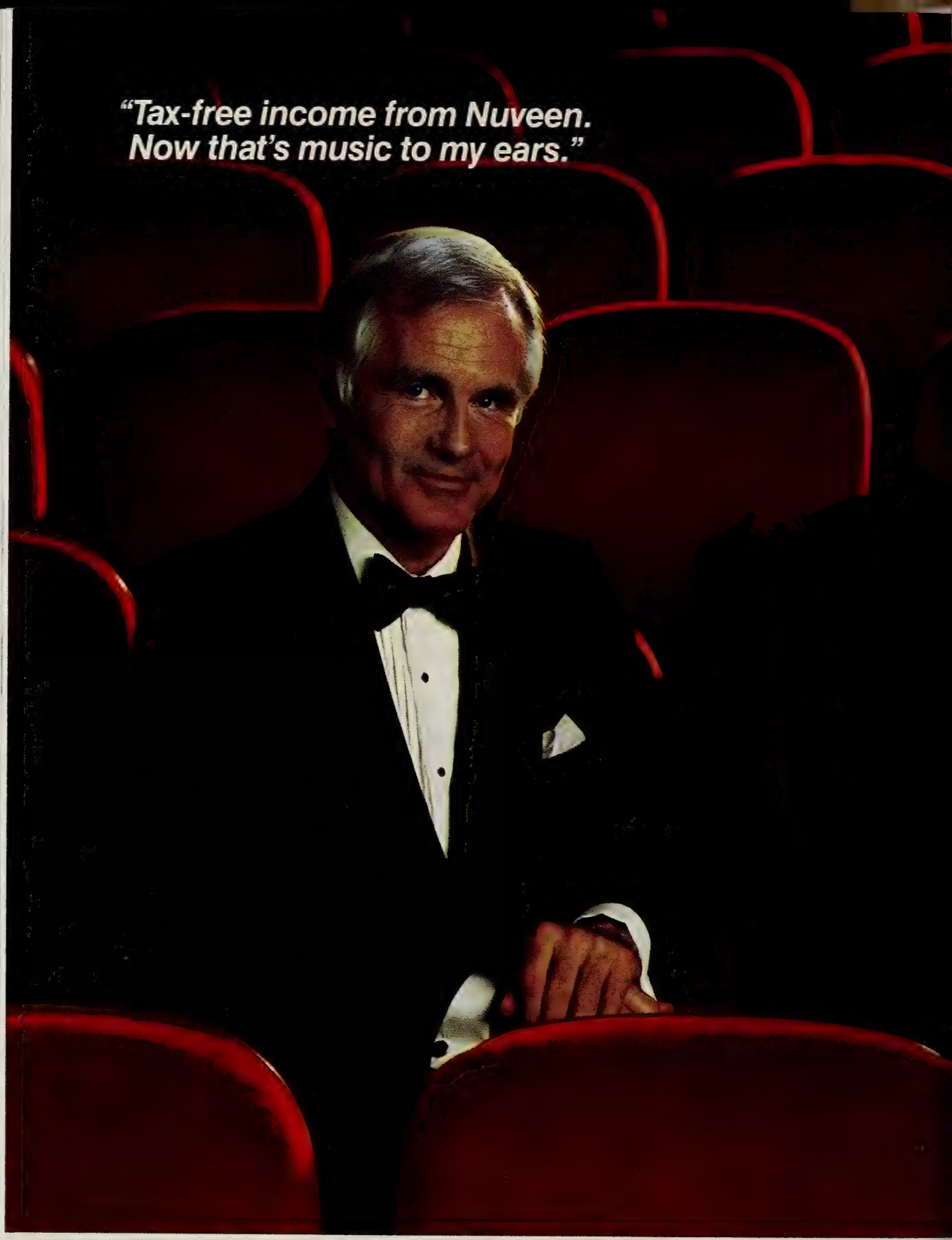
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

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The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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Friday, 21 March at 2
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ZIMMERMAN — *Photoptosis*, Prelude for large orchestra

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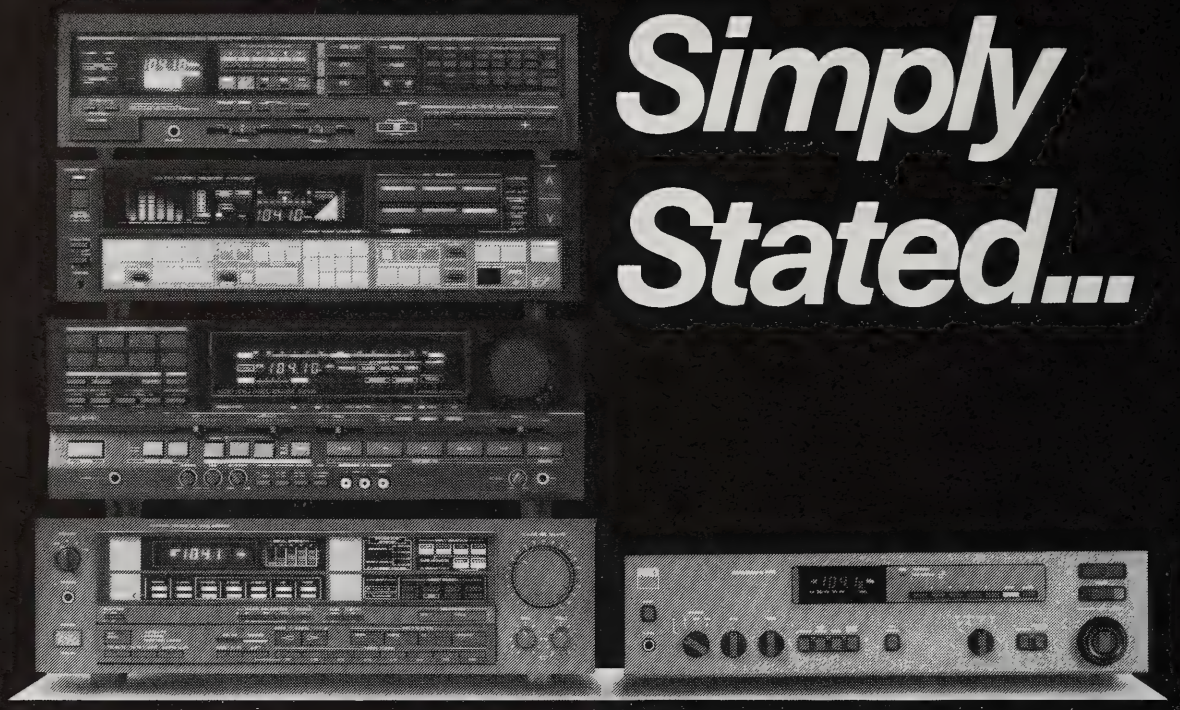
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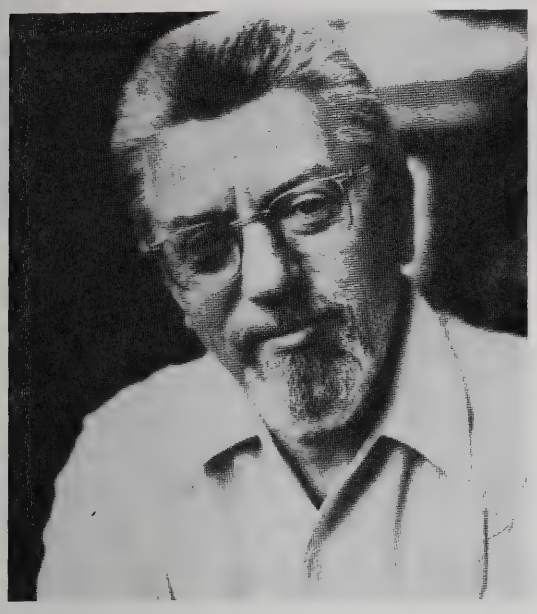
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Bernd Alois Zimmermann
Photoptosis, Prelude for large orchestra



Bernd Alois Zimmermann was born on 20 March 1918 at Bliesheim, near Cologne, Germany, and died on 10 August 1970 in Königsdorf. He composed Photoptosis *("Incidence of Light") in 1968—completing the score in November—on a commission to celebrate the one-hundredth anniversary of the Municipal Savings Bank of Gelsenkirchen, a small city on the Ruhr. It was first performed there on 14 February 1969 by the Gelsenkirchen Civic Orchestra under the direction of Ljubomir Romansky. Michael Gielen conducted the first American performance with the National Symphony Orchestra at the Kennedy Center on 30 August 1972. The present performances are the first by the Boston Symphony Orchestra of any work by Zimmermann. The score of* Photoptosis *calls for two piccolos, four flutes, three oboes, English horn, four clarinets, two basset horns, bass clarinet, three bassoons and contrabassoon, five horns, four trumpets, bass trumpet, four trombones, contrabass trombone, tuba, organ, harp, piano, celesta, timpani, cymbals, antique cymbals, suspended cymbals, three triangles of different sizes, two gongs, large tam-tam, side drum, tenor drum, bass drum, three tom-toms, maracas, and strings.*

In recent years, Bernd Alois Zimmermann has gradually been recognized as a particularly significant figure in contemporary music. But this recognition came tragically late, only after the composer carefully and deliberately put an end to his own life at the age of fifty-two. Zimmermann belonged to that generation of Germans whose adolescence was essentially nonexistent, whose childhood ended in enforced military service for the glorification of a state and a tyrant. A deeply religious man educated until age seventeen at a boarding school run by the Convent of the Salvatorians at Steinfeld in the Rhineland, Zimmermann first pursued interests in literature and art, though he was also learning to play the organ. At graduation from high school, he planned to pursue a degree in classical philology, but music was becoming a more powerful influence, and in 1939, at the age of twenty-one, he enrolled in the Musikhochschule in Cologne. His education was violently interrupted by his conscription into the German army the following year, quite against his will (he once wrote in a letter that he never fired a shot at anyone during his entire period in the army). Military service in France did afford him his first acquaintance with scores by Stravinsky and Milhaud, both of whom proved to be influential in his work. Following a period spent in a military hospital in 1942, he was able to resume intermittent studies with his teachers, Heinrich Lemacher, the leading Catholic church musician of his time, and Philipp Jarnach, himself a pupil of Busoni.

But Zimmermann's education was really only completed when he enrolled in the Darmstadt summer courses in the late '40s—and by then a younger generation of talented musicians (including Henze and Stockhausen) was already on the scene. It must have seemed as if his own generation never had a real chance of making its mark. Certainly Zimmermann's own career moved in fits and starts, at least as far as performance and public recognition was concerned. His musical ideas were enriched by his wide knowledge of literature, and he frequently employed ideas drawn from medieval Catholic philosophy. This is particularly apparent in his conception of time, which saw past, present, and future as existing together in a unity (a notion drawn

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from the teaching of St. Augustine). One musical result of this view was his predilection for musical collage, for the quotation of musical ideas from older works embedded (sometimes obviously, sometimes very subtly) in his own. The listener was not necessarily expected to hear and recognize all of them (though some, surely, will be unmistakable). Each quotation is an element that once existed in a historical context, which has been stripped away. The absolute details of pitch and rhythm remain as an ingredient in the new musical structure, where it becomes one of many elements in a pluralist universe. The influence of literary techniques espoused by James Joyce and Ezra Pound and of certain techniques of modern art may have played a role.

Zimmermann once described himself as a Rhenish mixture of monk and Dionysian. His music could be ascetic and compressed, with short works of solitude and stillness. Virtually all of his scores—except, significantly, the work he completed just before his suicide—were signed with the letters OAMDG, referring to the Jesuit motto *Omnia ad majorem Dei gloriam* ("All things to the greater glory of God"). The Dionysian element reveals itself in strong rhythmic profiles (many of his works have been choreographed) and in a love of rich orchestral color.

Zimmermann's life was marked by a continuing personal struggle to reconcile the idea of God with a world filled with war, torture, and tyranny. The questions inherent in this contrast are perhaps most explicitly asked in his gigantic, inclusive opera *Die Soldaten* (*The Soldiers*, 1958-64; Bostonians may recall Sarah Caldwell's powerful production of a few years ago), designed to include multiple stages and multi-media. Based on a revolutionary German play of 1775 by the short-lived dramatist Jakob-Michael-Reinhold Lenz, it consists of a series of brief scenes describing the human and social situation, but without a simple linear plot. Zimmermann expanded on this

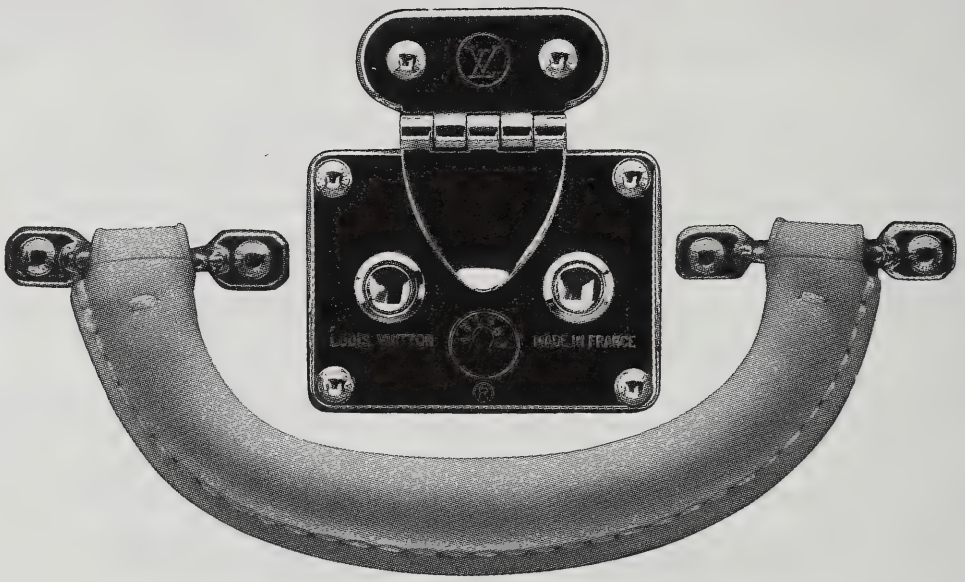
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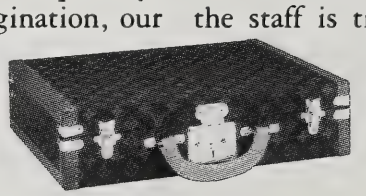


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notion by superimposing musical scenes and filmed images. The first version of the opera concluded with a finale planned for twelve stages simultaneously; though he ultimately simplified this plan, the work as finished and finally performed is nonetheless among the most complex ever written for the opera house. It is widely regarded in Germany as the most important opera to be composed in this century since the work of Alban Berg.

Next to *Die Soldaten*, the work regarded as Zimmermann's masterpiece is his *Requiem für einen jungen Dichter* (*Requiem for a Young Poet*); it is dedicated to the memory of three poets who committed suicide in their youth: Vladimir Mayakovsky, Sergei Yesenin, and Konrad Bayer. He completed the score scarcely a year before his own suicide. It is a dramatically pluralistic work, calling for a speaker, soprano and baritone soloists, three choirs, electronic sounds on tape, a jazz combo, organ, and an orchestra without violins or violas. The chorus sings passages from the Requiem Mass and the tape tracks add musical and spoken collages in seven languages, including the recorded voices of Hitler and Stalin, sounds of the sea, and the noise of tanks and fighting planes. The 65-minute work represents a view of a half-century of world history (in Harry Halbreich's words) "through the perspective of a Christian conscience and the experience of a hypersensitive ardently committed human individual."

Zimmermann's increasingly dark view of the world was compounded by difficulties in achieving recognition for his own work (at the time of his death scarcely any of his music had been performed outside of Germany) and by deteriorating health. He spoke of an "insidious illness," but nothing further is known about it. Evidently he made a careful decision to end his life—an especially poignant one for a man of his religious



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views—and to do so systematically and with thorough premeditation. He finished composing the music for all his outstanding commissions. When filmmaker Horst Brienek asked him to score the music for his next film, Zimmermann wrote a postcard stating that he was "no longer available." The choice of postcard is striking: it was a picture of the Italian author Cesare Pavese (himself a suicide) with a quotation from Pavese's most famous poem, *Verrà la morte* ("Death will come"). In early August 1970, Zimmermann sent his wife and children away on vacation. He put the finishing touches to his final composition, a setting of words from *Ecclesiastes* ("I turned and saw all the injustice that is done under the sun") elaborated into a despairing view of the human situation, ending in utter loneliness: an interrupted quotation of the Bach chorale *Es ist genug* ("It is enough"—the same chorale quoted by Berg in his Violin Concerto) and a single sustained C from a trombone located in the audience. Having completed the score, he calmly put an end to his life.

Having offered the foregoing discussion of Zimmermann's two largest—and perhaps greatest—works, it is necessary to add that *Photoptosis* is something of an exception in his output. The very title, a Greek word meaning "incidence of light," suggests an altogether brighter sort of composition. This is, in fact, an exercise in color, though by no means lacking in the collage element that is so much a part of Zimmermann's world. It is also (according to Halbreich) "one of the very few works of peace and inner poise by that great tortured artist: the last beam of light before the final plunge into the abyss of despair."

The thirteen-minute work is constructed mostly of sustained chords of very particular kinds of sounds: harmonics played *sul ponticello* for the violins at the very opening; three flutes respectively triple-tongued, double-tongued, and flutter-tongued. The dynamic level is very low. Chords are sustained in one group of instruments or another, punctuated by little whispery gestures in contrasting instruments. The dynamic level builds (with more frequent instrumental attacks) to a climax interrupted by a quotation of the dramatic phrase that opens the last movement of Beethoven's Ninth Symphony. Even as this occurs, the organ begins the ancient hymn *Veni Creator Spiritus* (*Come, Creator Spirit*). Flute and solo violin quietly allude to Skryabin's *Poem of Ecstasy*, into which the scherzo of Beethoven's Ninth inserts itself, and the violas begin an arpeggiated figure from Wagner's *Parsifal*. Over this the woodwinds, in long sustained notes, hymn *Veni Creator Spiritus*, and Bach's Brandenburg Concerto No. 1 is heard in scattered references against the celesta's summoning up of the Sugar Plum Fairy from Tchaikovsky's *Nutcracker*! This collage section ends with a return to the coloristic play that opened the work, and the music gradually builds to a shattering climax for the entire large ensemble.

—Steven Ledbetter



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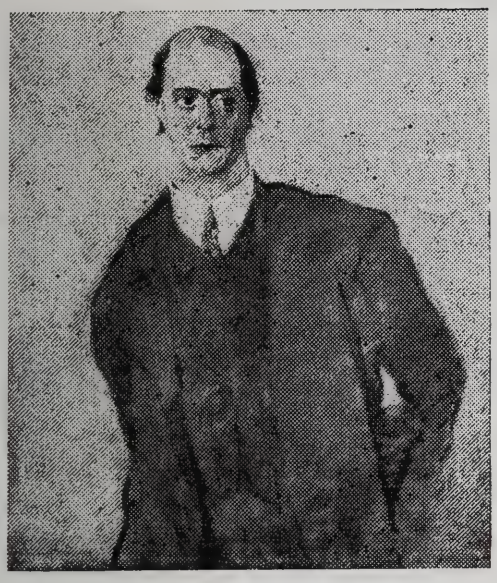
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Arnold Schoenberg
Verklärte Nacht, Opus 4



Arnold Schönberg was born in Vienna on 13 September 1874 and, having changed the spelling of his name to Schoenberg after coming to the United States in 1933, died in Brentwood Park, Los Angeles, California, on 13 July 1951. He composed his string sextet Verklärte Nacht (Transfigured Night) *in the last half of 1899; the completed score is dated 1 December. In 1917 he arranged the work for string orchestra without changing any actual notes; he multiplied the number of players and called for double basses to reinforce the cello line at certain points. A further revision in 1943 involved mostly thinning out the texture and reducing the plethora of expression marks. The original version received its first performance at the Vienna Tonkünstlerverein on 18 March 1902 by the Rosé Quartet with an extra violist and cellist. The American premiere was given in Boston in a concert by the Kneisel Quartet on 16 March 1915. Pierre Monteux introduced the orchestral version to the Boston Symphony Orchestra repertory on 25 November 1921. Schoenberg himself conducted it in Cambridge in January 1934 and was to have repeated the performance in Symphony Hall, but illness caused him to be replaced by Richard Burgin. Serge Koussevitzky and Erich Leinsdorf also led performances here. The most recent performances in Boston and at Tanglewood took place in 1974 under the direction of Seiji Ozawa. The score calls for string orchestra divided into first and second violins, first and second violas, and first and second cellos, with double bass parts occasionally reinforcing the bass line.*

Arnold Schoenberg, a giant among twentieth-century composers, wrote *Verklärte Nacht*, his most popular and most frequently performed score, at the very end of the nineteenth century. Its popularity certainly has something to do with its very palpable links to the era that was coming to an end, but it is at the same time a remarkably forward-looking work, anticipating the composer that Schoenberg became.

Throughout the 1890s Schoenberg had composed string quartets, the medium that he knew best as a performer (he played the cello). Most of these he destroyed, but one score, an enormously assured and competent string quartet in D, dating from 1897, shows how much he had learned in his self-directed study and his few formal lessons with his friend Alexander von Zemlinsky. Yet even this could scarcely prepare us for the artistic maturity of the string sextet he was to create two years later.

Like so many Schoenberg scores, *Verklärte Nacht* (*Transfigured Night*) was composed at a furious pace. The bulk of the work was completed in three weeks in September 1899, though the manuscript shows signs of revision, and the composer was not ready to sign and date his score until 1 December. He began the work while on vacation in Payerheim with Zemlinsky, whose sister Mathilde was also there; she and Schoenberg were, in fact, in the process of falling in love. (They married two years later.)

The overt inspiration was a poem by the German writer Richard Dehmel (1863-1920), whose *Weib und Welt* (*Woman and World*) had made something of a stir at its publication in 1896—including attention from governmental censors, who found some of the poems

offensive. Schoenberg obviously came to know Dehmel's book as soon as it was published; some of his earliest songs (in his Opus 2 and Opus 3) were settings of texts from *Weib und Welt*, and his earliest undisputed masterpiece was inspired by a poem, *Verklärte Nacht*, that appears in the first edition of that book (it was later put into another Dehmel book, the verse novel *Zwei Menschen* [1903], the title of which reflects the opening words of the poem). Quite aside from its evocative depiction of two lovers walking together through the night (which might be presumed to have attracted the composer's attention under the circumstances), *Verklärte Nacht* was a natural choice as an inspiration for musical setting, since Dehmel's poem is laid out almost in a musical way. The last line, for example, is a tranformed echo of the opening line, a device that Schoenberg brilliantly mirrors in the music.

The poem is laid out in five short sections, of which the first, third, and fifth are impersonal narration describing the unnamed woman and man who are walking along on a moonlit night. At first the natural surroundings seem cold and bare. The second is a speech by the woman, who confesses that she is pregnant with another man's child. She explains that, before she met her companion, she had felt that motherhood would provide her with purpose. Now she has fallen in love with him and must confess her fault. The man's response comprises the fourth section of the poem. He is understanding and magnanimous. The radiance of the natural world convinces him that the love they feel will draw them together and make the child theirs as well. The poem closes with another description of the moonlit night—now bright with hope.

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Verklärte Nacht

Zwei Menschen gehn durch kahlen, kalten
Hain;
der Mond läuft mit, sie schaun hinein.
Der Mond läuft über hohen Eichen,
kein Wölkchen trübt das Himmelslicht,
in das die schwarzen Zacken reichen.
Die Stimme eines Weibes spricht:

Ich trag ein Kind, und nit von Dir,
Ich geh in Sünde neben Dir.
Ich habe mich schwer an mir vergangen.
Ich glaubte nicht mehr an ein Glück
und hatte doch ein schwer Verlangen
nach Lebensinhalt, nach Mutterglück
und Pflicht; da hab ich mich erfrecht,
da liess ich schaudernd mein Geschlecht
von einem fremden Mann umfangen,
und hab mich noch dafür gesegnet.
Nun hat das Leben sich gerächt:
nun bin ich Dir, o Dir begegnet.

Sie geht mit ungelenkem Schritt.
Sie schaut empor; der Mond läuft mit.
Ihr dunkler Blick ertrinkt in Licht.
Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,
sei Deiner Seele keine Last,
o sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um Alles her,
Du treibst mit mir auf kaltem Meer,
doch eine eigne Wärme flimmert
von Dir in mich, von mir in Dich,
Die wird das fremde Kind verklären,
Du wirst es mir, von mir gebären.
Du hast den Glanz in mich gebracht,
Du hast mich selbst zum Kind gemacht.

Er fasst sie um die starken Hüften.
Ihr Atem küsst sich in den Lüften.
Zwei Menschen gehn durch hohe, helle
Nacht.

—*Richard Dehmel*

Transfigured Night

Two people move through the bare, cold
grove;
The moon runs alongside, they look up into it.
The moon glides over high oaks,
no bit of cloud darkens the sky's light,
toward which the black branches reach.
The voice of a woman speaks:

"I bear a child that is not yours,
I walk in sin beside you.
I have grievously offended.
I believed no more in good fortune
and yet had a deep longing
for a meaning to my life, for maternal joy
and responsibility; so I grew shameless,
I allowed myself to yield, shuddering,
to the embrace of an unknown man,
and have been blessed in this way.
Now life has taken revenge:
for now I have met you—ah, you."

She walks with faltering step.
She looks up; the moon runs alongside.
Her dark gaze is flooded with light.
The voice of a man speaks:

"May the child that you have conceived
be no burden to your soul.
Look how the universe glimmers!
There is a splendor all around,
you are sailing with me on a cold sea,
yet a special warmth flickers
from you to me, from me to you,
which will transfigure that child of another;
you will bear it to me, by me.
You have kindled the splendor within me,
you have turned even me into a child."

He caught her round her strong hips.
Their breaths kissed in the air.
Two people move through the high, bright
night.

—*translation by S.L.*

Perhaps the biggest surprise in the score is Schoenberg's decision to write a piece of program music on this scale for a chamber ensemble. It would not be the first such work, certainly; Smetana's string quartet "*From My Life*" had programmatic elements, but this is far more closely organized according to a literary model. At the same time, the particular medium chosen by Schoenberg was a new one for him: the string sextet, pairs of violins, violas, and cellos. It is a medium that had twice been employed by Brahms, a composer of whom Schoenberg was a great admirer. Yet the musical style reflects Schoenberg's new absorption of Wagnerian chromatic harmony, which is evident throughout *Verklärte Nacht*. (Indeed, one of the most notorious comments ever made about the score came from one of the program reviewers of the Vienna Tonkünstlerverein who was charged with deciding whether to recommend the work for performance: it looked, he said, as if the score of *Tristan* had been smeared while the ink was still wet.)

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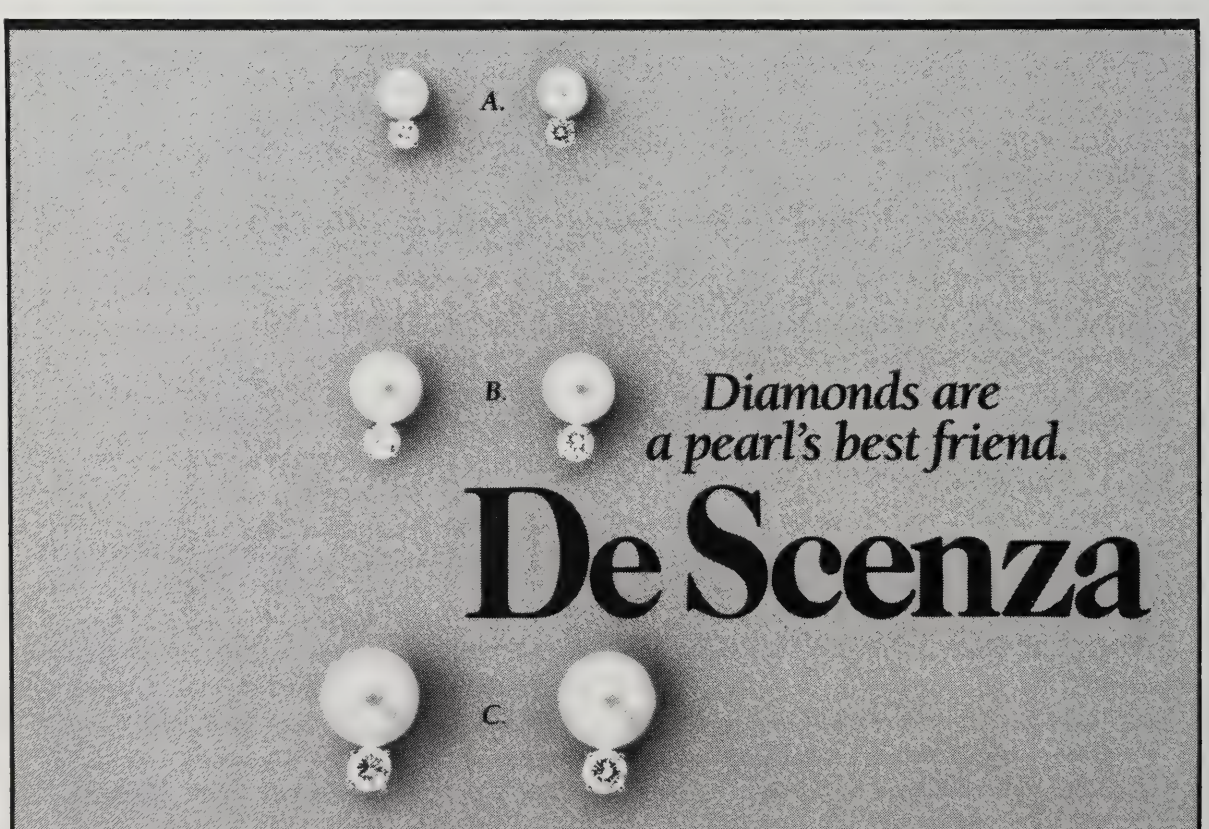
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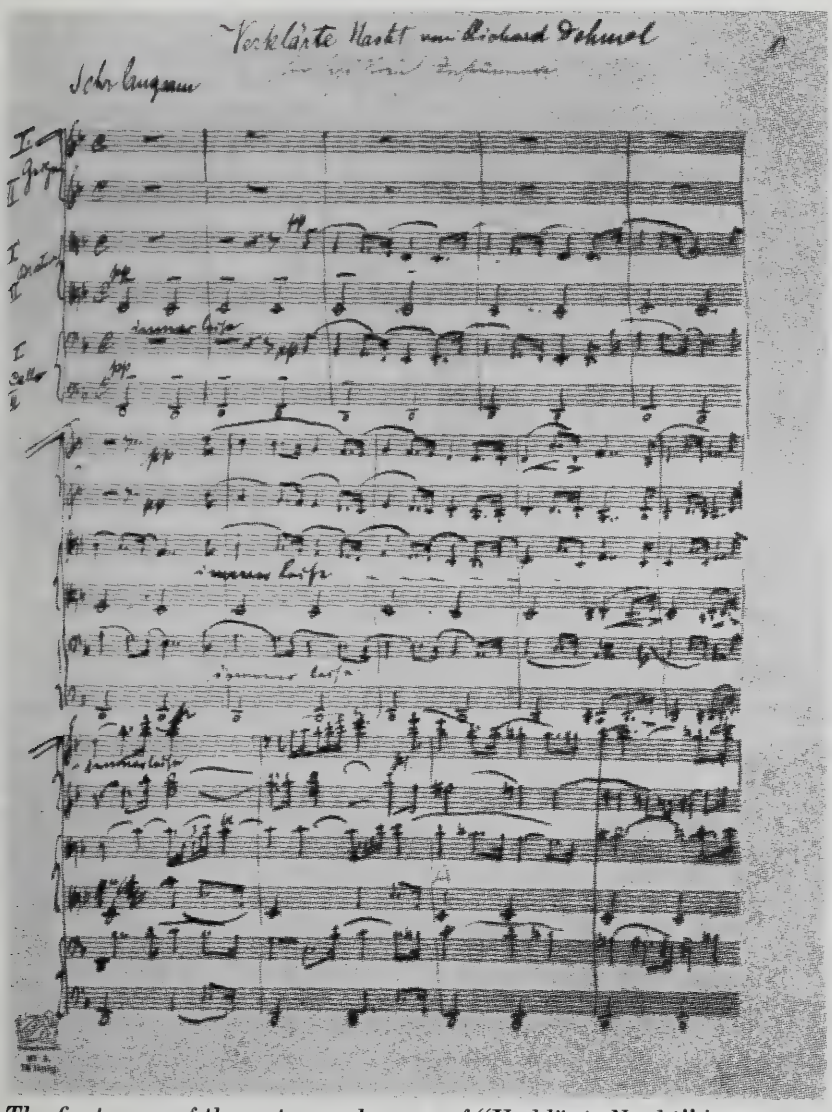
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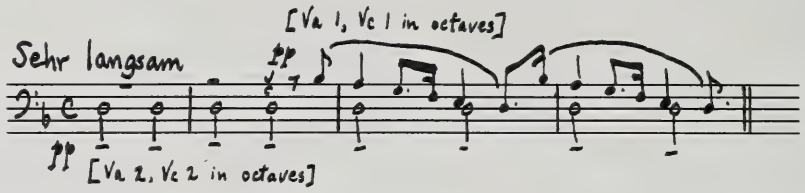
For all its reflection of the original poem, though, *Verklärte Nacht* thoroughly transcends the usual point-to-point descriptiveness of run-of-the-mill romantic program compositions and provides a thoroughly satisfying musical shape in its own terms. It is the first of several works—*Pelleas und Melisande*, the First String Quartet, and the First Chamber Symphony were to follow—laid out as large single-movement sonata compositions. This one is, in fact, a double sonata. Its organization reflects Dehmel's poem, with five sections—three representing the narrative lines, and two (the second and fourth) representing the words spoken by the woman and the man. The narrative portions are relatively brief. But the two sections representing the human emotions and interaction are full-scale sonata forms. The first of these sonatas is in D minor, the second in D major (though it must be remembered that these keys are already stretched to the limits of tonal function). Moreover, the second is built out of musical ideas that are affirmations of expressive ideas presented more tentatively in the first. This can be seen, from the literary point of view, as a reflection of the anguish and the tentativeness of the woman on the one hand and the magnanimous confidence of the man on the other. But it functions equally well from a purely abstract musical point of view, with the second sonata section truly completing and "transfiguring" the first. Schoenberg is so prodigal in invent-



The first page of the autograph score of "Verklärte Nacht" in the original version for string sextet

ing gradual transformations of his themes that the listener will be able to discover new relationships even after many hearings of the score. The examples given here barely begin to indicate the wealth of his imagination.

The nocturnal scene with its two figures walking along in the moonlight is represented by a soft marchlike descending line, heard in rather bare, cold fashion at the outset,



but transformed at the very end of the score into something shimmering with light.

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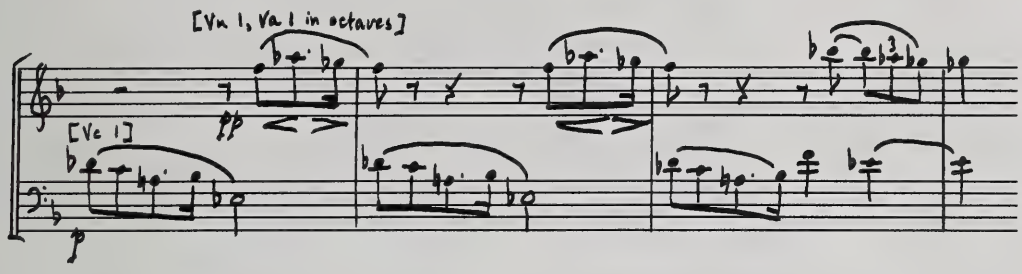
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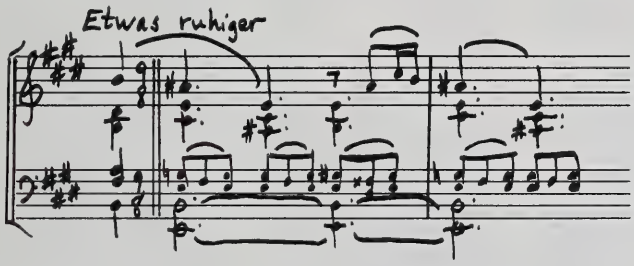
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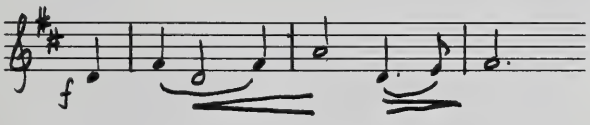
The first sonata-form section, in the minor mode, includes the following two-level theme divided between cello and upper parts:



Later on this very Tristanesque material is heard as a "second theme":



The second sonata-form section opens with this characteristic figure in the first cellos:



but it immediately develops thematic ideas heard earlier as well, now predominantly in the major. The developing changes of sonority reinforce the melodic procedures to provide a rich, satisfying conclusion in which the "transfiguration" of the night is musically suggested by Schoenberg's eloquent and shimmering transformation of the opening music.

It is something of a commonplace for audiences to express regret that Schoenberg did not go on composing in the style of *Verklärte Nacht*. Schoenberg was well aware of this desire on the part of listeners, and he explained, shortly before his death, "It was not given to me to continue writing in the style of *Verklärte Nacht* . . . Fate led me along a harder path." Yet he also recognized more fundamentally, "I have not discontinued composing in the same style and in the same way as at the very beginning. The difference is only that I do it better now than before; it is more concentrated, more mature." In this comment he reveals how much of a piece his early sextet is with his entire output, how much of the essential Schoenberg is already revealed.

—S.L.



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Robert Schumann
Symphony No. 2 in C, Opus 61



Robert Alexander Schumann was born at Zwickau, Saxony, on 8 June 1810 and died at Endenich, near Bonn, on 29 July 1856. He began work on the Symphony No. 2 in the latter part of 1845 and completed it the following year. Numbered second in order of publication, it was actually his third symphony to be composed, for both the First Symphony and the D minor (known in its revised and final form as the Fourth) had been written in 1841. Felix Mendelssohn conducted the first performance of the Second Symphony on 5 November 1846 at the Gewandhaus in Leipzig. The first performance in this country was given by the Philharmonic Society of New York under the direction of Theodor Eisfeld on 14 January 1854. Boston first heard the Schumann Second when Carl Zerrahn conducted the orchestra of the Harvard Musical Association at the Music Hall on 1 March 1866. The Boston Symphony Orchestra first played it on the tenth program of its inaugural season, on 31 December 1881; Georg Henschel conducted. The Second has also been performed by the BSO under the direction of Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Lorin Maazel, James Levine, and Joseph Silverstein, who led the most recent Tanglewood performance in 1980. Andrew Davis gave the most recent subscription performances in November 1983. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings. At these performances, Christoph Eschenbach conducts the symphony in Schumann's original orchestration.

Schumann suffered a physical breakdown attributed to overwork in 1842 and a much more serious one in August 1844. The second time his condition was ominous: constant trembling, various phobias (especially the fear of heights and of sharp metallic objects), and worst of all, tinnitus, a constant noise or ringing in the ears, which made almost any musical exercise—playing or composing—impossible.*

It was not the first time Schumann had been prey to depression so severe that he was unable to work (he had already suffered bouts of "melancholy" in 1828, October 1830, much of 1831, autumn 1833, September 1837, and at various times in 1838 and 1839), but this time the depression was accompanied unmistakably by serious medical indications. It was also doubly unwelcome because of the several extraordinarily good years, filled with prolific composition, that he had enjoyed following his marriage to Clara Wieck in 1840; he may even have thought that conjugal felicity had cured his emotional problems. But 1844 was the worst year yet; this time, even with his beloved Clara always at hand to help, he could not overcome his depression.

*There is still a great deal of debate about Schumann's health problems and their causes. One school of thought, which has generally predominated, holds that the tinnitus was one of the first signs of tertiary syphilis, which is also held responsible for Schumann's eventual insanity and death. The latest study of Schumann's medical history, though, demonstrates that his mental instability showed up already in the composer's early teens, so that it could not have been the result of syphilis. Schumann's medical and emotional history is thoroughly (and fascinatingly) discussed in Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* (Northeastern).

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Writing music was out of the question; it took weeks even to write a letter. His recuperation took over a year, during which he composed virtually nothing. Then in 1845 he directed his energies toward a thorough study of Bach and composed some fugal essays. But the first completely new large composition after his breakdown was the Symphony in C, published as Opus 61 and labeled second in the series.

Much of Schumann's music is intensely personal in ways more specific than simply reflecting the composer's emotional state. Listening to many of his pieces is like reading a private letter or an intimate diary. He delighted in ciphers and codes, often (in his earlier years) encoding the name or home town of a sweetheart into his music. After he met Clara, the secret messages were directed to her. But with the exception of one passage in the last movement, the Second Symphony is remarkably "classical" in conception, devoid of any apparent literary program or inspiration. If anything, it is inspired by a purely musical source, the heroic symphonies of Beethoven, in which a subdued mood at the opening resolves through heroic struggle to triumph at the end.

More than any of his other symphonies, the Second reveals a progression of mental states reflecting the composer's own life. Three years after its composition he wrote to D.G. Otten, the music director in Hamburg, who had inquired about the work, to say:

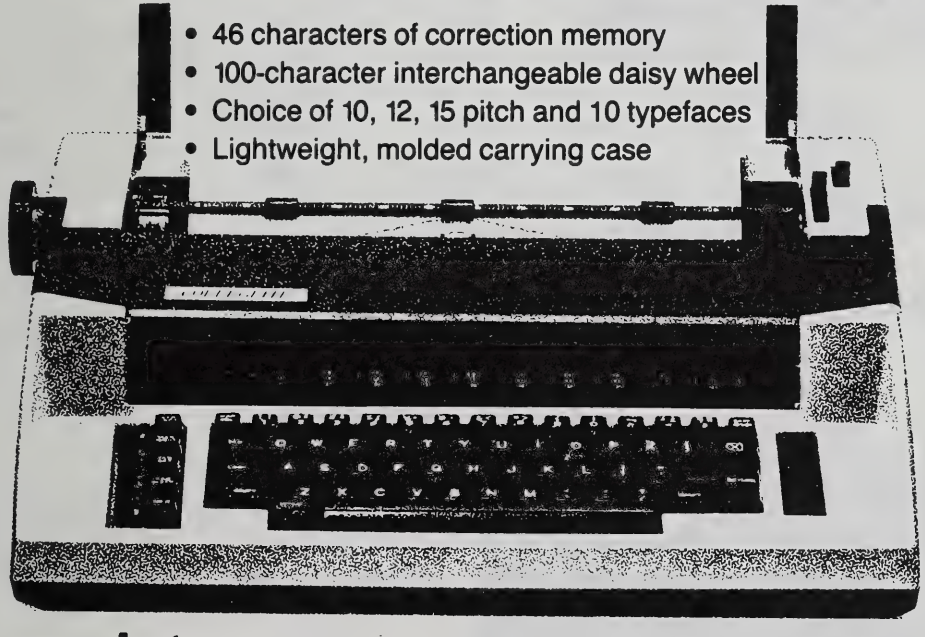
> I wrote my symphony in December 1845, and I sometimes fear my semi-invalid state can be divined from the music. I began to feel more myself when I wrote the last movement, and was certainly much better when I finished the whole work. All the same it reminds me of dark days.

The opening slow section does suggest "dark days" despite the presence of the brass fanfare in C major. Schumann purposely undercuts the brilliant effect of that opening motto with a chromatic, long-breathed phrase in the strings that contradicts

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one's normal expectations of either joy or heroism. And in the Allegro, the sharply dotted principal theme affects a heroic air, but the chromatic secondary theme denies any feeling of conquest. The development provides an elaborate treatment of all the motivic material presented thus far and ends with an almost Beethovenian power in the return to the recapitulation.

Perhaps it was the high emotional level of the first movement that caused Schumann to put the scherzo second, thus allowing a further release of energy before settling down to the lavish lyricism of the Adagio. The scherzo is officially in C major, like the opening movement, but the very opening, on a diminished-seventh chord (which is brought back again and again), belies once more the qualities we normally expect of C major; this scherzo is no joke. The basic groundplan is one of Schumann's own invention, elaborated from Beethoven's Fourth and Seventh symphonies, in which the main scherzo section comes round and round again in double alternation with the Trio. Schumann's innovation is to employ two Trios; the second of these has a brief fugato with the theme presented both upright and upside down—a reminder of Schumann's Bach studies earlier in 1845. The motto fanfare of the first movement recurs in the closing bars to recall the continuing and still abortive heroic search.

The Adagio, though delayed from its normal position as the second movement, is well worth waiting for. Here the passion of the musical ideas, the delicacy of the scoring, and Schumann's masterful control of tension and release create a high-voltage sense of yearning. The songlike theme is of an emotional richness not found elsewhere in the symphony, a soaring-upward of large intervals (sixth, octave) returning in a pair of sequential descending sevenths that suggest Elgar before the fact.

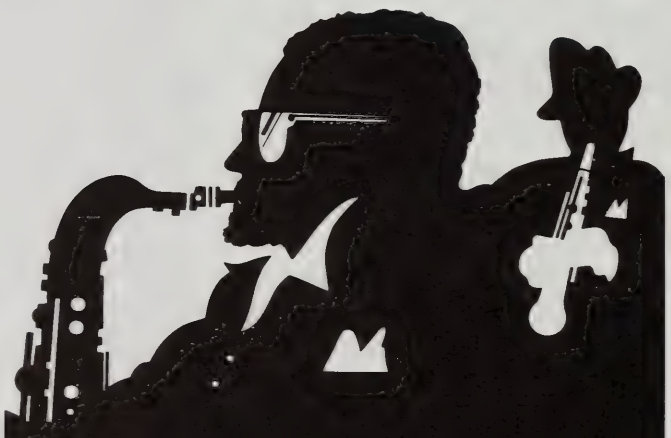
The last movement has always been the most controversial. Tovey called it incoherent, and partisans have both attacked and defended it. Schumann himself insisted that he felt much better while writing it and that his improved condition was reflected in the quality of the music. The movement certainly projects an affirmative character; the second theme, derived from the emotional melody of the third movement, briefly attempts to recall the past, but it is overwhelmed by the onrush of energy. The most unusual formal aspect of the movement is the fusion of development and recapitulation, ending in the minor key. An extended coda is therefore necessary to motivate a confident ending—and in this case the coda is almost half the length of the movement! Now, for the first time in this symphony, we may be intruding on one of Schumann's private messages: we hear an elaborate coda-development of a totally new theme, one used earlier by Schumann in his piano *Fantasie*, Opus 17; it had been borrowed, in its turn, from Beethoven's song cycle *An die ferne Geliebte*, where it was a setting of the words "*Nimm sie hin denn diese Lieder*" ("Take, then, these songs of mine"). In the *Fantasie*, Schumann was unmistakably offering his music to Clara; here, too, it seems, he is offering the music to her, though now the void that separates him from his "distant beloved" is no longer physical but psychological.

The very ending brings back the fanfare motto from the first movement in an assertion of victory, but this victory, unlike Beethoven's in the Fifth Symphony, is a triumph of will power, almost of self-hypnosis. Schumann could not foresee, when he finished Opus 61, that the truly "dark days" still lay ahead.

—S.L.

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More . . .

The fullest information I have found anywhere about Zimmermann is a fine survey of his life and works, "Requiem for a Suicide," by Harry Halbreich, published in the English periodical *Music and Musicians* in September 1972. *Photoptosis* has been recorded by the Berlin Radio Symphony under the direction of Hans Zender (Wergo, coupled with Zimmermann's *Concerto en forme de "pas de trois"* for cello and orchestra [featuring Siegfried Palm] and his *Tratto II*, a choreographic study for tape). Other Zimmermann works currently available on record include the early (1950) Concerto for violin and orchestra, performed by Suzanne Lautenbacher with the Radio Orchestra of Luxembourg under Siegfried Köhler (Candide; coupled with Hans Werner Henze's Violin Concerto) and the massive and powerful opera, *Die Soldaten*, in a studio recording made in Cologne under the direction of Michael Gielen (Wergo, three records).

H.H. Stuckenschmidt's *Schoenberg* (Schirmer) is the fullest and most up-to-date biographical study, but it says little about the music. Discussion of Schoenberg is often tendentious or highly technical, but Charles Rosen's *Arnold Schoenberg* (Viking paperback), a general introduction aimed at that mythological creature the "intelligent layman," avoids many of the pitfalls. Anthony Payne's *Schoenberg* in the Oxford Studies of Composers (Oxford paperback) is a fine discussion in rather more technical detail. Arnold Whittall's *Schoenberg Chamber Music* in the BBC Music Guides series (University of Washington paperback) has some penetrating comments on *Verklärte Nacht*. But the most enlightening discussion by far appears in Richard Swift's "1/XII/99: Tonal Relations in Schoenberg's *Verklärte Nacht*," which was the very first article published in the first issue of *Nineteenth-Century Music* (1977); the

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figures in the title of Swift's article represent the date of completion that Schoenberg marked on his score—1 December 1899. Not surprisingly, *Verklärte Nacht* enjoys more recordings than any other work of Schoenberg's. Almost sinfully sensuous is the version by the Berlin Philharmonic under the direction of Herbert von Karajan; this is part of a four-record box containing some of the best performances ever put on vinyl of music by Schoenberg, Berg, and Webern (DG; coupled with Schoenberg's *Pelleas und Melisande* and the Variations for Orchestra, Berg's *Lyric Suite* and Three Pieces for Orchestra, and Webern's Five Pieces and Six Pieces for Orchestra, Passacaglia, and Symphony). Von Karajan's reading is also available on a single disc, coupled with Wagner's *Siegfried Idyll*. One orchestral version well worth looking out for (it has unfortunately been deleted) features Leopold Stokowski conducting his Orchestra (Seraphim; the flip side of the record, equally worth having, is Charles Martin Loeffler's *Pagan Poem*, the best-known work of one of Boston's leading turn-of-the-century composers). Pierre Boulez leads members of the Ensemble InterContemporain in the original string sextet version on a record that also includes the wind quintet (CBS), and performers from the Santa Fe Chamber Music Festival couple the sextet with Schoenberg's string trio (Nonesuch).

The article on Robert Schumann in The New Grove, by Gerald Abraham, is very fine. Hans Gál's *Schumann Orchestral Music* in the BBC Music Guides (University of Washington paperback) is one of the best volumes in that fine series; it contains a brief but informative discussion of each of the symphonies. *Robert Schumann: The Man and His Music*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them an enthusiastic chapter on the orchestral music by Brian Schlotel. The most recent discussion of problems inherent in Schumann's much-criticized treatment of the orchestra is Stephen Walsh's article, "Schumann's Orchestration: Function and Effect" in the *Musical Newsletter* for July 1972. The newest book on Schumann, just out, is Peter Ostwald's *Schumann: The Inner Voices of a Musical Genius* (Northeastern University Press), a fascinating study of the composer's medical and psychological life, based on the incredibly rich lode of diaries, letters, and other personal documents from Schumann, his wife, and his friends. The author is a San Francisco psychiatrist, who seems to understand more about the composer, his many moods and anxieties, and his physical ailments than the doctors who treated him. Like Maynard Solomon's *Beethoven*, this book treads carefully and respectfully in the dangerous realm of psychohistory; its careful documentation and generally convincing arguments provide a much richer understanding of this tormented genius than we have had hitherto. Bernard Haitink's recordings of the four Schumann symphonies with the Concertgebouw Orchestra have recently been issued on Philips. Kurt Masur's recordings with the Gewandhaus Orchestra of Leipzig are available in this country only by mail order from the Musical Heritage Society, 1710 Highway 35, Ocean, N.J. 07712. Rafael Kubelik's now-deleted set of all four (plus the *Manfred* Overture) with the Bavarian Radio Symphony Orchestra (CBS) is particularly splendid (it has the special advantage of being recorded with the orchestra in the standard nineteenth-century seating position—with second violins on the right—so that the interplay of violin parts makes the spatial effect that the composer intended); it is worth searching for. George Szell's classic Cleveland Orchestra performances are still available in a boxed set (Odyssey). A recommended single version is the brand-new one by Giuseppe Sinopoli and the Vienna Philharmonic; it is also available as a compact disc (DG; coupled with *Manfred*).

—S.L.

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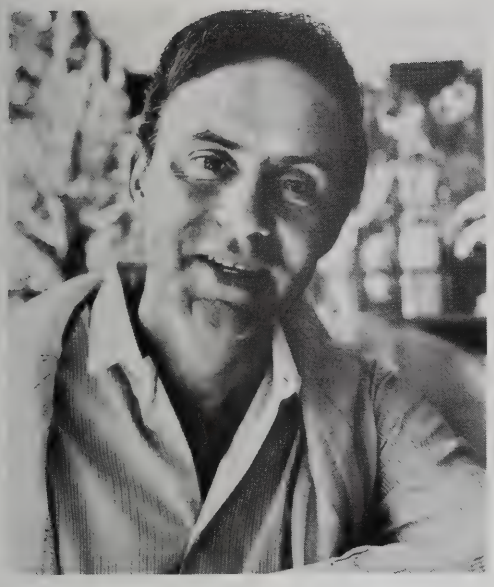


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Christoph Eschenbach



Christoph Eschenbach, long regarded as one of the world's leading pianists, has in the last decade come to prominence as a conductor. Currently principal conductor of the Tonhalle Orchestra of Zurich, he made his first appearance as a conductor in 1972, and in 1975 he made his American podium debut with the San Francisco Symphony. Since that time he has conducted the orchestras of Boston, Cleveland, Chicago, Pittsburgh, New York, Los Angeles, Houston, Minnesota, and Cincinnati. He has appeared as conductor at the Tanglewood, Blossom, Hollywood Bowl, Ravinia, and New York's "Mostly Mozart" festivals, and he has been principal guest conductor of the London Philharmonic. He has also appeared regularly with the Vienna Symphony, English Chamber Orchestra, Philharmonia, London Symphony, Amsterdam Philharmonic, Stockholm Philharmonic, Israel Philharmonic, Bayerischer Rundfunk, Bamberg Symphony, Radio Symphony of Berlin, and Munich Philharmonic. Mr. Eschenbach made his operatic conducting debut with *La traviata* at the Hessian State Theatre in Darmstadt in 1978. In April 1984 he made his Covent Garden debut conducting *Così fan tutte*, and he has been invited to conduct a new Stuttgart Opera production of *Alceste* starring Jessye Norman.

Born in Breslau, Germany, Mr. Eschenbach began piano lessons with his mother and continued in Hamburg with Eliza Hansen. He won several prizes in his teens, including the Steinway Young Pianist Competition and the International Competition in Munich, and continued his studies at the Cologne Conservatory. He began his active career with extensive tours in 1963 and in 1965 took first prize in the Concours Clara Haskil in Lucerne. Mr. Eschenbach's first performance with an American orchestra was as a soloist during the Cleveland Orchestra's European Festival Tour of 1967. He made his Canadian debut in Montreal in October 1967 and his United States debut with George Szell and the Cleveland Orchestra in 1969, the same year that he first appeared with the Boston Symphony Orchestra, under Erich Leinsdorf. He has since appeared with all the major orchestras of this country and has been widely heard in recital, frequently with duo-pianist partner Justus Frantz. He has continued to appear throughout Europe, and he has also toured Japan, South America, and Israel. Mr. Eschenbach's extensive discography on the Deutsche Grammophon label includes collaborations with Herbert von Karajan, Hans Werner Henze, Seiji Ozawa, Dietrich Fischer-Dieskau, and Justus Frantz, in addition to many solo albums, including the complete sonatas of Mozart. In the double role of conductor and pianist, Mr. Eschenbach has recorded the Mozart concertos for two and three pianos with Mr. Frantz and former West German Chancellor Helmut Schmidt with the London Philharmonic for EMI. His EMI recording of Schubert's four-hand music with Mr. Frantz won a 1983 Edison award. During the 1985-86 season, Mr. Eschenbach's appearances as guest conductor also include the Pittsburgh Symphony—at their opening concerts as well as at the Ann Arbor May Festival—the Houston Symphony, the Vienna Symphony, and appearances in Berlin, Munich, Bamberg, and London. He also appears with Justus Frantz in a series of joint recitals throughout Europe and Japan. Mr. Eschenbach has been a guest conductor with the Boston Symphony Orchestra at Tanglewood regularly since 1978; this week's performances are his first as conductor with the orchestra in Symphony Hall.

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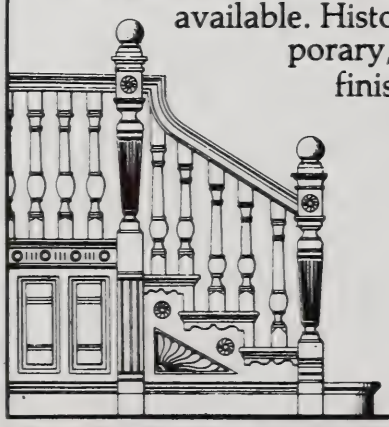
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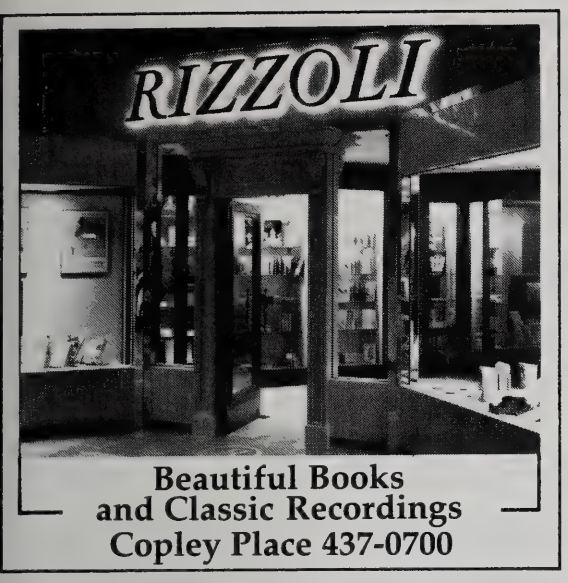
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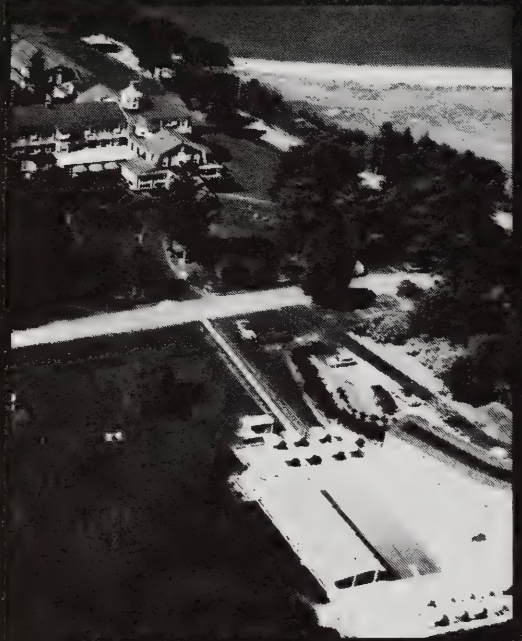
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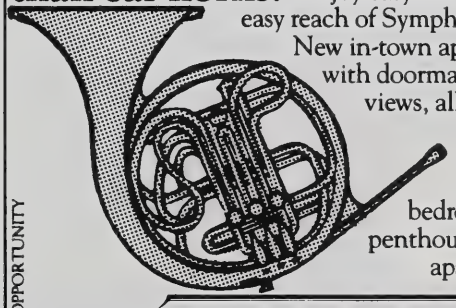
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One Hundred and Fifth Season, 1985-86



SUPPER CONCERT IX

Thursday, 20 March at 6
Saturday, 22 March at 6

THOMAS MARTIN, clarinet
MICHAEL ZARETSKY, viola
NEAL KURZ, piano

SCHUMANN — Three Romances, Opus 94, for clarinet and piano

Not fast
Simply, heartfelt
Not fast

Mssrs. MARTIN and KURZ

SCHUMANN — *Märchenbilder* ("Fairy Tale Pictures"), Opus 113, for viola and piano

Not fast
Lively
Quick
Slow, with melancholy expression

Mssrs. ZARETSKY and KURZ

SCHUMANN — *Märchenerzählungen* ("Fairy Tale Stories"), Opus 132, for clarinet, viola, and piano

Lively, not too fast
Lively and very strongly marked
Calm tempo, with tender expression
Lively, very strongly marked

Mssrs. MARTIN, ZARETSKY, and KURZ

Baldwin piano
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Robert Schumann
Three Romances, Opus 94, for clarinet and piano
Märchenbilder, Opus 113, for viola and piano
Märchenerzählungen, Opus 132, for clarinet, viola, and piano

In 1849, following several years of intermittent ill health that had affected his composing, Schumann enjoyed a burst of creative energy resulting in some twenty new works, including four for instrumental duet with piano, the featured instruments being horn, clarinet, cello, and oboe. The Opus 94 Romances were written for oboe, with the clarinet or violin specified by the composer as practical alternatives; they will be played here on clarinet. These Romances are, as the name suggests, songs without words, lyrical miniatures that allow—and require—legato performance and expressive phrasing from the melody instrument. Each of the Romances is self-sufficient, but together they form a small triptych with two pieces in A minor surrounding one in A major. The piano is fairly discreet throughout, providing harmonic support and rhythmic thrust, but the song is clearly the clarinet's property.

Schumann's famous "chamber music year" of 1842, during which he composed his string quartets and the famous piano quartet and quintet, was not the only time in his life that he occupied himself with small groups of instruments. In 1847 he wrote two piano trios, in 1849 the group of chamber pieces, mostly for a single melody instrument with piano, mentioned above, and in 1851 a last batch of chamber works including two violin sonatas, a third piano trio, and the *Märchenbilder* for viola and piano. Thus, except for a third violin sonata, designed as a composite work with movements by Schumann himself, Brahms, and Dietrich, the *Märchenbilder* was Schumann's last chamber music project.

Although the work has its moments of restless energy and virtuosity, the relatively subdued tone of the viola itself and the fact that the last movement of the set is marked to be played "slowly, with melancholy expression" gives the set as a whole rather an elegiac quality. The first movement, in D minor, sets the viola and the piano in contrasting phrases that combine with delightful variety in slightly changed form. The second piece, in F major, is rhythmically vigorous and marked with sharply dotted rhythms throughout the main section, with contrasting episodes in a more brilliant style. The third movement, back in D minor, races along at a great clip, with a strongly contrasted middle section in a bright B major. The concluding movement, in a lyrical D major, is lyrical and melancholy, subsuming all the previous moods in a poignant, songful farewell.

The fact that Schumann's last years were clouded by declining health and finally insanity has rather drawn attention away from his later works—or, at any rate, attracted only the kind of backhanded compliments ("a remarkable work considering Schumann's condition") that are worse than nothing. Our tendency to overlook almost everything from about 1850 on may be attributed to this fact of his biography, but such vigorous late works as the *Rhenish* Symphony of 1850, the D minor violin sonata of 1851, and the daring but virtually unknown cantata *Des Sängers Fluch* of January 1852 suggest that we must be careful about drawing the line too early.

Schumann did, however, suffer rather seriously from poor health from April 1852 for something over a year. During that time his creative activity consisted largely of fairly mechanical things—preparing piano scores of earlier compositions, composing piano accompaniments to Bach's unaccompanied violin sonatas, and so on. But in the summer of 1853 and through the fall he had one last burst of creativity, turning out new pieces with feverish regularity, virtually every week. On 30 September the Schumanns were visited by the violinist Joachim, who brought with him his new friend, the twenty-year-old Brahms. Brahms made an enormous impression on Schumann,

who expressed his enthusiasm in an article, *Neue Bahnen* ("New Paths"), for the *Neue Zeitschrift für Musik*. The article was written during the four days between 9 and 13 October; on the first two of those days, Schumann also began and completed his *Märchenerzählungen*, Opus 132. The title tells us that these lyrical miniatures are character pieces intended to suggest favorite stories of childhood. If Schumann had any particular tales or situations in mind, he never identified them, and we can enjoy the music without being burdened by such details.

—Steven Ledbetter

Thomas Martin

Thomas Martin was principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony Orchestra as the BSO's second clarinet in the fall of 1984. Born in Oshkosh, Wisconsin, he graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock.

Michael Zaretsky
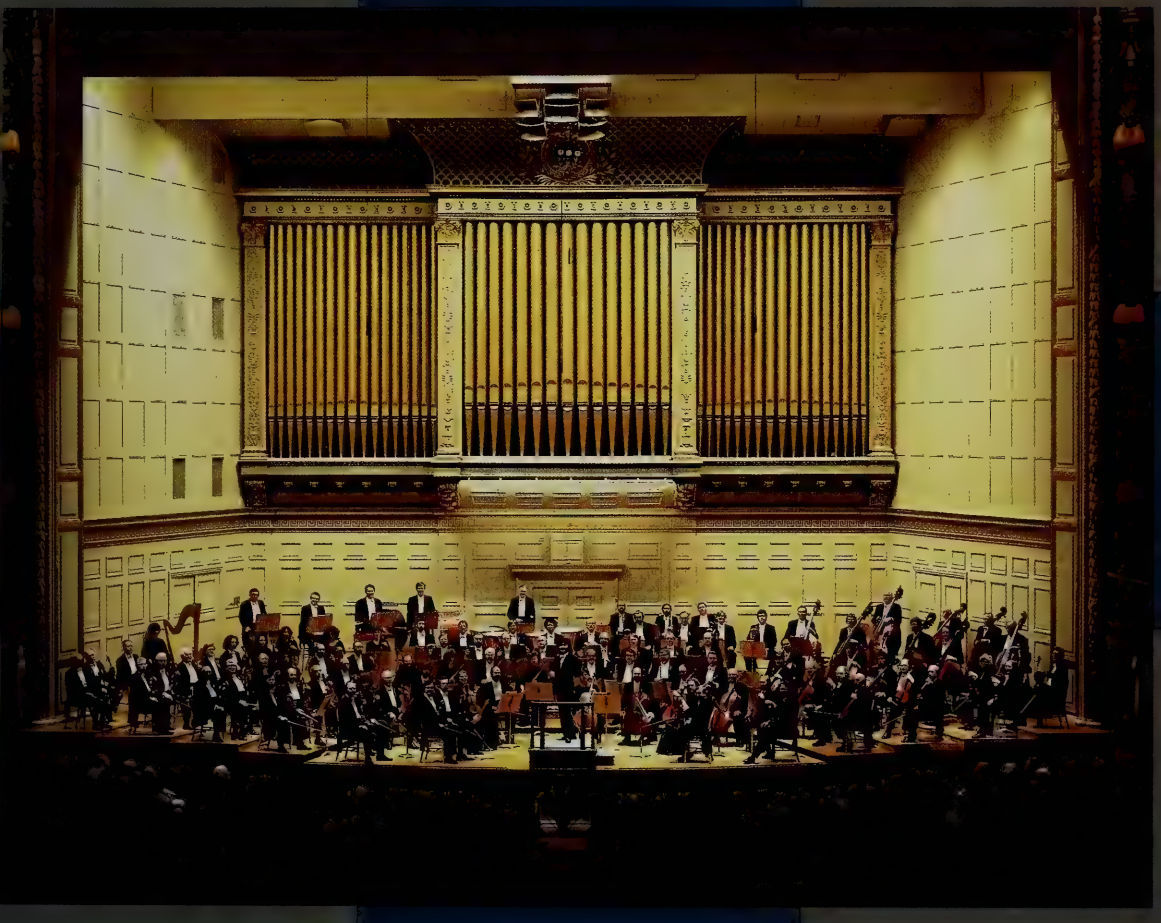
Born in the Soviet Union, violist Michael Zaretsky studied originally as a violinist at the Central Music School in Moscow and at the Moscow State Conservatory, where his teacher was Michael Terian. A former member of the Moscow Philharmonic String Quartet and the Moscow Broadcasting Symphony Orchestra, he immigrated in 1972 to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Radio Israel. After deciding to come to the United States, and awaiting approval of his visa application in Rome, he auditioned for Leonard Bernstein, who helped him reach the United States and brought him to Tanglewood. There, while a member of the Tanglewood Music Center Orchestra, he successfully auditioned for the BSO. A frequent performer of solo and chamber music in the Boston area, Mr. Zaretsky has been soloist with the Boston Pops, the Rhode Island Philharmonic, and the Atlantic Symphony of Halifax, Nova Scotia. A former member of the Wellesley College faculty, he teaches at the Boston University School of Music and the Boston Conservatory of Music.

Neal Kurz

Neal Kurz began his piano studies at the age of nine in Delaware with David Brown, later attending the Eastman School of Music, where his teachers were Frank Glazer and Rebecca Penneys, and where he frequently performed with then fellow student Thomas Martin. In 1980 Mr. Kurz was staff accompanist for Charles Castleman's "The Quartet Program," coaching with Samuel Sanders and performing with Mr. Castleman. Since earning his bachelor of music degree in piano performance from Eastman in 1983, he has performed as a freelance accompanist throughout the United States. Mr. Kurz is currently staff accompanist at the University of Delaware. His future plans include returning to school at the University of Michigan, Ann Arbor, for a master's degree in accompanying.

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Seiji Ozawa, Music Director



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1985-86

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Pops Esplanade Orchestra to Perform at Statue of Liberty

John Williams and the Boston Pops Esplanade Orchestra will participate in the national celebration surrounding the unveiling ceremony and relighting of the torch of the restored Statue of Liberty on 4 July as part of the "Americana Music" segment of a live, nationally-televised program on ABC-TV from 8 to 10 p.m. Their salute to the Statue of Liberty will include music by such great American composers as John Philip Sousa, Irving Berlin, George M. Cohan, George Gershwin, and Aaron Copland. Returning to Boston 5 July, the Boston Pops Esplanade Orchestra and Mr. Williams will present the traditional Independence Day free concert on the Esplanade that evening for the city of Boston. WNEV-TV-Channel 7 will present a live telecast of the event, which will feature the annual performance of Tchaikovsky's *1812* Overture complete with bells, cannon, and fireworks.

Friends Weekend at Tanglewood

The Friends of the BSO have the opportunity to travel to Tanglewood via chartered bus for three days of spectacular music by the Boston Symphony Orchestra the weekend of 25-27 July. This summer, the Friends Weekend includes the BSO concerts on Friday and Saturday evenings, as well as on Sunday afternoon. Performances include Seiji Ozawa conducting music of Brahms, Haydn, and Beethoven, Leonard Bernstein conducting music of Tchaikovsky and Bernstein, and solo appearances by violinist Mi Dori and pianists Peter Serkin and Alfred Brendel. The Friends will stay at the Red Lion Inn and will have door-to-door service provided by Greyhound Bus for all events. Dinner Friday night will be at the Pittsfield Country Club. Lunch on Saturday will be at Seranak, the former home of Serge Koussevitzky, and dinner will be at Mahkeenac Farm, adjacent to the Tanglewood grounds. Sunday luncheon at Blantyre will precede the 2:30 p.m. concert. Anticipated arrival time in Boston on 27 July is 8 p.m.

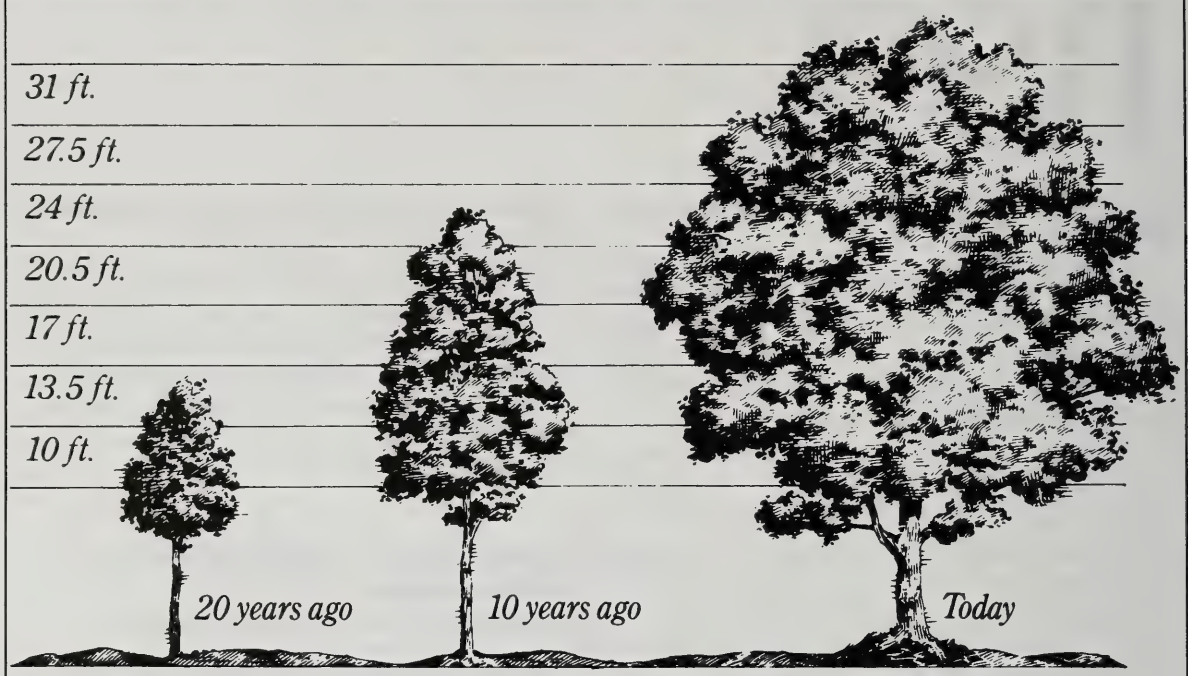
The weekend is available to Friends of the BSO who have donated a minimum of $40. Space is limited to 42 people on a first-come, first-served basis. The cost of the weekend, $375 per person, double occupancy ($485 for single occupancy), includes a $50 tax-deductible contribution to the orchestra and covers transportation, lodging, meals (excluding breakfast), and concert tickets. For further information, please call the Volunteer Office at 266-1492, ext. 177.

Ozawa to Lead American Premiere of Scenes from Messiaen's "St. Francis of Assisi"

French composer Olivier Messiaen and Seiji Ozawa made history when Ozawa led the world premiere of Messiaen's six-hour opera *St. Francis of Assisi* at the Paris Opera in November 1983. The opening performance had been sold out for years, the French press was unanimously enthusiastic, and the work was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Messaien worked on his three-act, eight-scene opera for nearly a decade, composing it to his own libretto, which traces the spiritual evolution of the poet-philosopher-monk St. Francis. Next month, with Messaien himself in attendance, Seiji Ozawa and the Boston Symphony Orchestra will give the American premiere of three scenes from *St. Francis*—"St. Francis Kisses the Leper," "The Stigmata," and "Death and New Life"—with performances in Symphony Hall on 10, 11, 12, and 15 April, followed by Carnegie Hall performances in New York on 16 and 17 April. Repeating their roles from the Paris premiere, baritone José van Dam will sing St. Francis and tenor Kenneth Riegel the Leper. They will be joined by soprano Kathleen Battle as the Angel, and the Tanglewood Festival Chorus, John Oliver, conductor.

With Thanks

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A "Salute" Update

The most important public fundraising event for the Boston Symphony Orchestra, "A Salute to Symphony" (formerly the "Musical Marathon"), takes place Friday, 11 April through Monday, 14 April. A project of the Boston Symphony Association of Volunteers and chaired by Susan D. Hall, this year's Salute will focus on the theme "Get to Know the BSO." WCRB-102.5-FM will devote much of its radio programming to the BSO, featuring celebrity interviews and musical selections from the past thirty years. The broadcast schedule is as follows: Friday, 11 April from noon to 2 p.m. and 9 to 11 p.m.; Saturday, 12 April from 11 a.m. to 1 p.m. and 6 to 8 p.m.; Sunday, 13 April from 10 a.m. to midnight; and Monday, 14 April from 7 to 11 p.m. The kick-off activities, broadcast by WCRB, take place at Quincy Market, beginning at noon on Friday, and feature Roger Voisin and a student brass ensemble. Local performing artists will continue to provide midday entertainment at Quincy Market each day of Salute beginning at noon. A highlight of Salute weekend is the elegant brunch and promenade on Sunday, 13 April from 11:30 a.m. to 2:30 p.m. at Neiman-Marcus, Copley Place, offering delights for the ear, the eye, and the palate on all three levels of the store. Tickets are $50 per person and are available by invitation only. To receive an invitation, please call the Volunteer Office, 266-1492, ext. 178. The culmination of "A Salute to Symphony" is the live telecast, including a performance by Seiji Ozawa and the BSO, on WCVB-TV Channel 5 on Monday, 14 April from 7:30 to 9 p.m., simulcast on WCRB. Generous corporate support for Salute has been provided by Neiman-Marcus, Carter Hawley Hale, and Raytheon. Please join them and the many Friends of the orchestra in saluting the great traditions of the BSO and Pops.

BSO Members in Concert

Ronald Feldman leads the Mystic Valley Orchestra in a program featuring violinist Jennie Shames in the Dvořák Violin Concerto on Saturday, 29 March at 8 p.m. at Cary Hall in Lexington and on Sunday, 30 March at 3 p.m. at Paine Hall, Harvard University. The program also includes Haydn's Symphony No. 60, *Il distratto*, Morton Feldman's *Intersection #1*, and the Andante from Mendelssohn's E minor string quartet. Tickets are $6 general admission, $4 students, seniors, and special needs.

BSO assistant principal flutist Leone Buyse will present a faculty recital with Barbara Lister-Sink, piano and voice, in the Concert Room of the Boston Conservatory, 8 The Fenway, on Friday, 4 April at 8 p.m. The program will include music of Telemann, Devienne, Fukushima, Martinů, Roussel, and Prokofiev. Admission is free.

The Newton Symphony Orchestra under its music director Ronald Knudsen will perform its free annual Youth Concert on Saturday, 5 April at 2 p.m. at Newton North High School auditorium. The program will combine the shadow puppet wizardry of the Underground Railway Puppet Theatre with the orchestra's performance of Strauss's *Till Eulenspiegel's Merry Pranks*, and will also feature the winner of the orchestra's Young Soloist Competition. For further information, call 965-2555.

The Boston Artists Ensemble, founded in 1980 by its director, BSO cellist Jonathan Miller, performs Beethoven's Piano Trio in C minor, Opus 1, No. 3, and the Tchaikovsky A minor Piano Trio on Sunday, 6 April at 7 p.m. at Ellsworth Hall at Pine Manor College in Brookline. Tickets are $7 ($5 students and senior citizens); for further information, call 266-2322.

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of live Boston Symphony broadcasts for the rest of the season will be mezzo-soprano Jan DeGaetani (28 and 29 March), BSO chief engineer Earl Buker (4 and 5 April), Harry Ellis Dickson (11 and 12 April), and the co-chairmen of this year's "Opening Night at Pops," Susan Reeder (18 and 19 April) and Molly Millman (25 and 26 April). Guest conductor Jeffrey Tate will be Robert J. Lurtsema's guest on *Morning Pro Musica* on Thursday, 3 April.

Season Opener for Pops

Invitations to "Opening Night at Pops" 1986 are already in the mail to BSO Friends and subscribers, according to co-chairmen Molly Millman and Susan Reeder. Tickets for the event, which takes place on Tuesday, 6 May, are priced from $25 to $150 and include supper and wine. If you have not received an invitation, please call the Volunteer Office at 266-1492, ext. 178.

Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returned with the orchestra to Japan for a three-week tour.

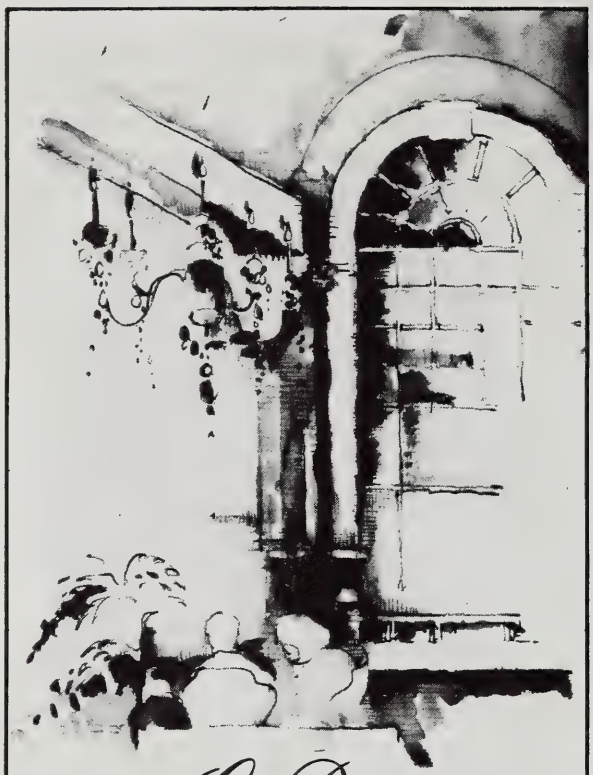
Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.





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Malcolm Lowe
Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
†Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
†Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig
*Roberto Diaz

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Jerome Patterson
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

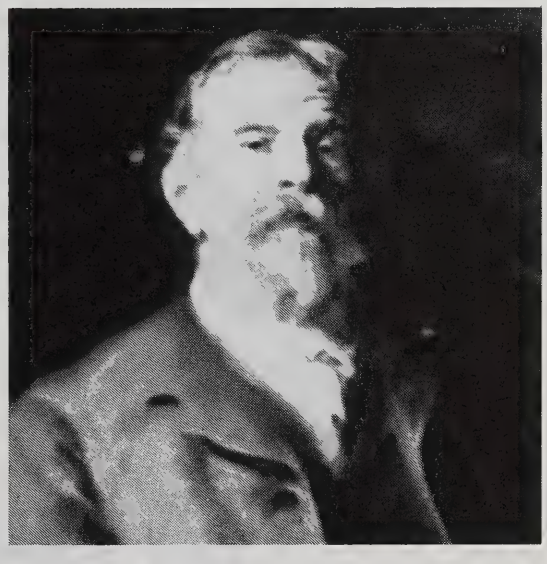
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson

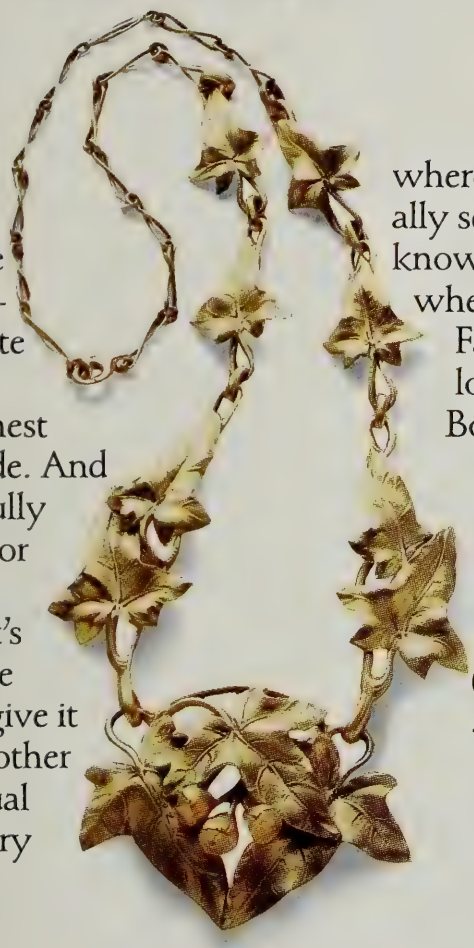
References furnished on request



Aspen Music Festival
Burt Bacharach
David Bar-Illan
Leonard Bernstein
Bolcom and Morris
Jorge Bolet
Boston Pops Orchestra
Boston Symphony Orchestra
Brevard Music Center
Dave Brubeck
David Buechner
Chicago Symphony Orchestra
Cincinnati May Festival
Cincinnati Symphony Orchestra
Aaron Copland
Denver Symphony Orchestra
Ferrante and Teicher
Natalie Hinderas
Interlochen Arts Academy and National Music Camp
Billy Joel
Gilbert Kalish
Ruth Laredo
Liberace
Panayis Lyras
Marian McPartland
Zubin Mehta
Metropolitan Opera
Mitchell-Ruff Duo
Seiji Ozawa
Philadelphia Orchestra
André Previn
Ravinia Festival
Santiago Rodriguez
George Shearing
Abbey Simon
Georg Solti
Tanglewood Music Center
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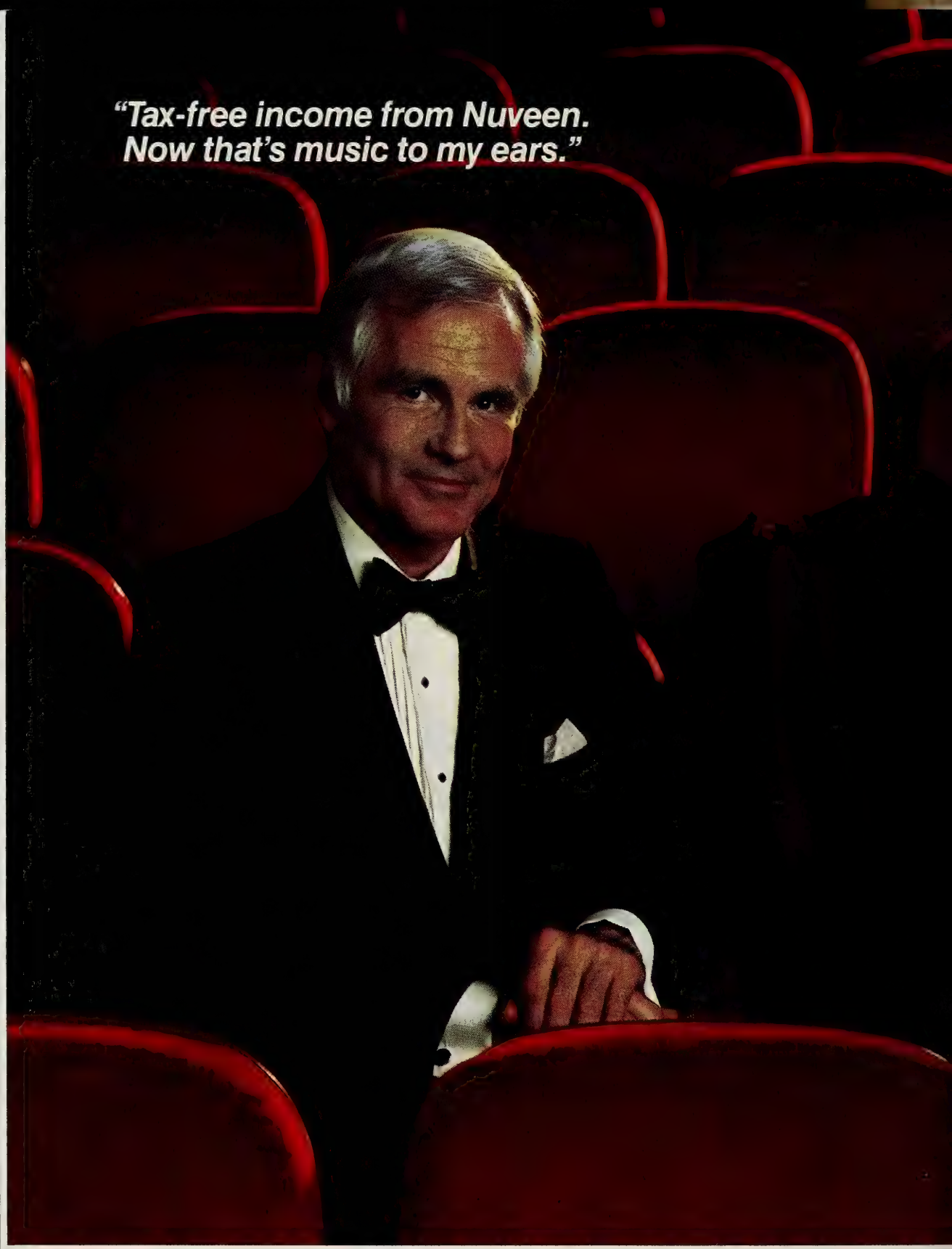


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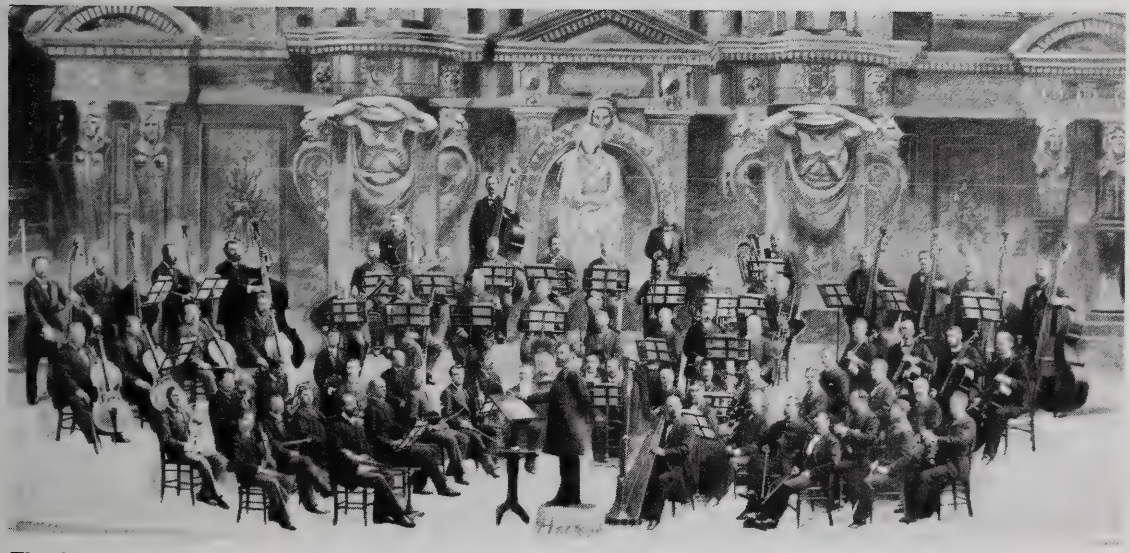
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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Seiji Ozawa conducts the Boston Symphony Orchestra in a live performance. Join Chet Curtis, Natalie Jacobson, Frank Avruch, and Lisa Karlin as they salute the great traditions of the BSO and Pops, Monday, April 14 from 7:30 to 9 p.m., simulcast on WCRB. Call 262-8700 and give your pledge to one of the volunteer telephone operators.

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A feast of sights, sounds, and gourmet delicacies awaits you on Sunday, April 13 from 11:30 a.m. to 2:30 p.m. on the three levels of Neiman-Marcus at Copley Place. Tickets, priced at $50 per person, are available by invitation only. To receive an invitation, please call the Volunteer Office, 266-1492, ext. 178.

If you contribute $40 or more to Salute to Symphony, you become a Friend of the BSO and help the orchestra maintain the highest artistic standards. You will receive a membership card which entitles you to the following benefits:

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- invitations to the annual new Friends reception and other special events
- the opportunity to purchase tickets for the opening night concerts of the BSO and Pops in advance of public sale
- a subscription to *BSO*, the quarterly newsletter of the orchestra

Salute to Symphony, a project of the Boston Symphony Association of Volunteers to support the Boston Symphony Orchestra, is partially underwritten by Neiman-Marcus, Carter Hawley Hale, and Raytheon.

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Thursday, 27 March at 8
Friday, 28 March at 2
Saturday, 29 March at 8

PIERRE BOULEZ conducting

STRAVINSKY — *The Song of the Nightingale*, Symphonic poem

Presto—Andantino—*Chinese March*—
Poco più mosso—Tempo giusto—*Song of the Nightingale*: Adagio—Presto—Vivace—
The Mechanical Nightingale Plays: Moderato—
Larghetto—Maestoso e piano

BOULEZ — *Notations* I-IV

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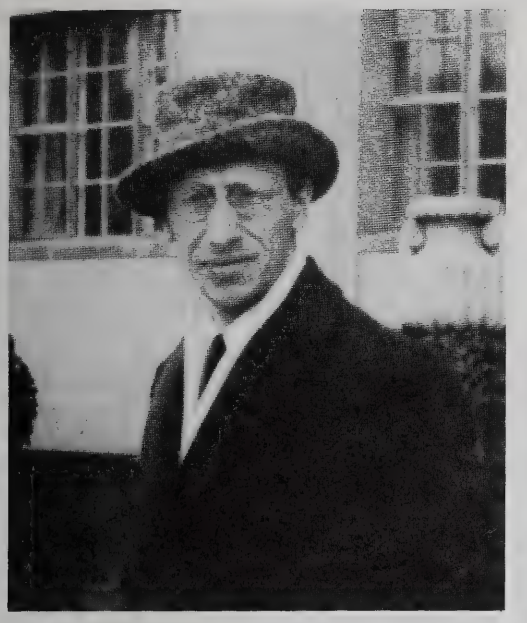
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Igor Stravinsky
The Song of the Nightingale, Symphonic poem



Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. He composed The Song of the Nightingale *in 1917—completing it on 4 April—by adapting music from his opera* The Nightingale, *which had been composed in two separate stages in 1908-09 and 1913-14. The first performance of the symphonic poem took place in Geneva on 6 December 1919 with Ernest Ansermet conducting the Orchestre de la Suisse Romande. The first American performance was given by Leopold Stokowski and the Philadelphia Orchestra on 19 October 1923. Serge Koussevitzky introduced the work to the Boston Symphony Orchestra's repertory on 30 and 31 October 1925. It has also been performed here under the direction of Ansermet, Lorin Maazel, Charles Wilson, and Erich Leinsdorf, who led the most recent Symphony Hall performances in February 1969 and the only Tanglewood performance in July 1982.*

While still a student of Rimsky-Korsakov's, Stravinsky conceived a short opera based on Hans Christian Andersen's fairy tale *The Nightingale*. He composed the first act at his family's estate at Ustilug in 1908 and 1909, but then laid it aside for (as he thought) a short time because he had received an offer he couldn't refuse: Serge Diaghilev had commissioned him to write a ballet on a scenario about a mythological "firebird" for the Russian Ballet. The offer—with its guarantee of a performance in Paris by the most famous Russian performing organization of the time—was irresistible. Little did Stravinsky guess that the overwhelming success of *The Firebird* would lead to pressing commissions for more ballets and the even greater success (and notoriety) of *Petrushka* and *The Rite of Spring* by 1913. Only after completing the latter ballet was he able to turn his mind again to his little opera. But by this time he was a completely different composer. The musical sketches for Act I had been seen and approved by Rimsky-Korsakov shortly before his death; Rimsky would scarcely have approved so audacious a score as Stravinsky was turning out five years later. After failing to interest anyone in performing the single completed act as a "lyric scene," Stravinsky decided to go ahead and complete the score, despite the inevitable disjunction of musical styles. It was possible, he felt, that the change might work dramatically, since an important change in the plot at precisely the point where he broke off in 1909 could justify the new musical language.

The plot of the opera is quite simple. Indeed, the three "acts" are so brief that it really makes more sense to regard them as scenes in a one-act opera lasting about three-quarters of an hour. In the opening scene, a Chinese fisherman sings of his joy at hearing the voice of a nightingale, whose exquisite song fills the air with music. The bird's song is interrupted by a group of courtiers—absurd characters all—who have come to invite the nightingale to sing for the Emperor. Though the bird prefers the open air, it agrees to go. The second and third acts take place in the Emperor's palace (hence the justification for a change of musical style). At first the Emperor is moved to tears by the bird's song, but when three Japanese envoys arrive with a gift in the form of a dazzlingly ornate mechanical nightingale (a visual delight, though it cannot sing nearly so well), the true nightingale slips out of the room. The Emperor



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in a fit of pique banishes the bird from his kingdom. In the third act, the Emperor is lying ill in bed, while Death wears his royal regalia. But the nightingale returns and, by its singing, redeems the life of the Emperor, forcing Death to depart.

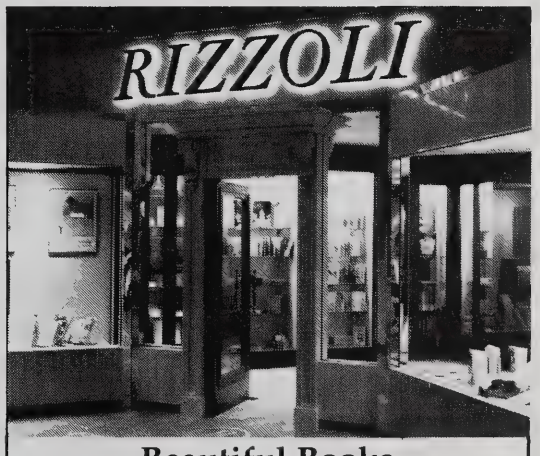
Ultimately the opera was produced on the stage by the Russian Ballet since the Moscow Free Theater, which had commissioned the score, had folded. But Diaghilev always preferred ballet to opera, and he approached Stravinsky in 1917 with the proposal that the *The Nightingale* be remounted as a ballet. Stravinsky offered instead to produce a symphonic poem based on the stylistically consistent second and third acts of the opera, from which Diaghilev could make his ballet. The scenario was adapted from the original story, the symphonic poem composed in short order (mostly by adapting existing music), and the ballet produced—though it was delayed until 1920, at which time the choreography was created by Leonid Massine and the stage designs by Henri Matisse.

Most of the symphonic poem consists of passages taken more or less directly from the opera, and thus not really symphonic in intent. The score opens with the introduction to Act II. The "Chinese March" accompanies the entrance of the Emperor. For the "Song of the Nightingale," Stravinsky replaced the original vocal line for soprano by a solo flute and solo violin, allowing a much wider melodic range, which in turn necessitated rewriting of the rest of the score. A repetition of some of the opening music is interrupted by the music signaling the arrival of the Japanese ambassadors. The mechanical nightingale sings as a solo oboe, the intention being that it imitate the character of a real bird but sound less "natural." The introductory music to Act III of the opera is included, but then Stravinsky recomposes the nightingale's song to Death, the separate statements of which he puts in different keys for greater harmonic variety. The score closes with the "Funeral March" (interrupted in the opera by the discovery that the Emperor is alive) and the fisherman's song once again.

—Steven Ledbetter

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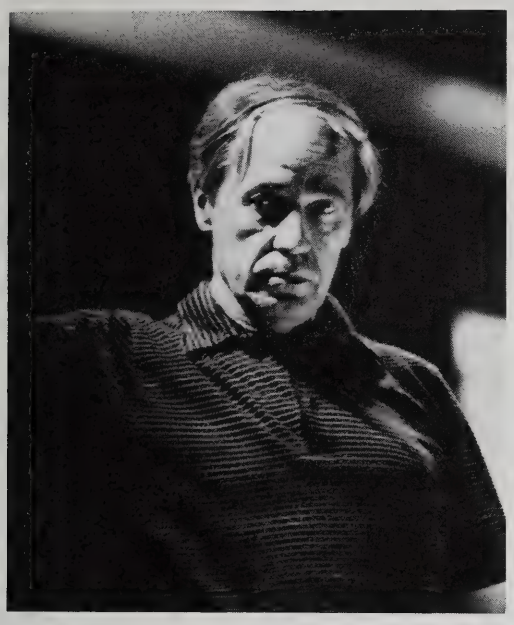
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Pierre Boulez
Notations I-IV



Pierre Boulez was born in Montbrison, in the Loire region of France, on 26 March 1925 and lives in Paris. Notations *is an orchestral reworking of four unpublished piano compositions dating from his student years. The orchestral treatment was completed in 1978; the work was premiered in Paris on 18 June 1980 by the Orchestre de Paris under the direction of Daniel Barenboim. The American premiere took place on 11 December that year, when Zubin Mehta led a performance by the New York Philharmonic in Avery Fisher Hall. These are the first performances by the Boston Symphony.* Notations *calls for a large orchestra consisting of four flutes (fourth doubling piccolo), three oboes and English horn, three clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, four trombones, tuba, three harps, piano, celesta, a percussion section consisting of xylophone, vibraphone, glockenspiel, marimba, Japanese woodblocks, anvils, bongos, tubular bells, tablas, cowbells, timbales, cymbals, gongs, and various other drums, bells, and wood and metal blocks, plus a string section consisting of nine stands of first violins, eight of second violins, seven of violas, six of cellos, and five of double basses.*

Pierre Boulez has been one of the world's leading musical figures for more than three decades. As a boy he divided his attention between mathematics and music, and his father intended that he become an engineer. But he chose differently, and against his father's will, he entered the Paris Conservatoire, where he quickly found that the most interesting things were happening in Olivier Messiaen's harmony class, which ranged far beyond the restrictive limits of the normal conservatory curriculum. (Since Messiaen was hired only as a "harmony" teacher, he was not officially allowed to teach composition, but he found innovative ways of enlivening the curriculum nonetheless.) Boulez's alert mind, already trained in the clear paths of mathematics, sought persistently for what was genuinely original, and he made something of a reputation by decrying "new" works that he considered merely facile in their novelty. Perhaps his strongest statement came in the notorious, feisty essay "Schoenberg is Dead," which was not an obituary tribute to the recently deceased master, but an attack on those who continued to follow in his footsteps without, in Boulez's view, progressing beyond.

Already by that time Boulez had begun to conduct, gaining valuable experience in the theater, but his conducting career really took off only after he had established an international reputation as a composer. Though he was already highly regarded for his *Soleil des eaux* (1948) and his first two piano sonatas, it was the premiere of *Le Marteau sans maître* in 1955 that made him internationally famous.

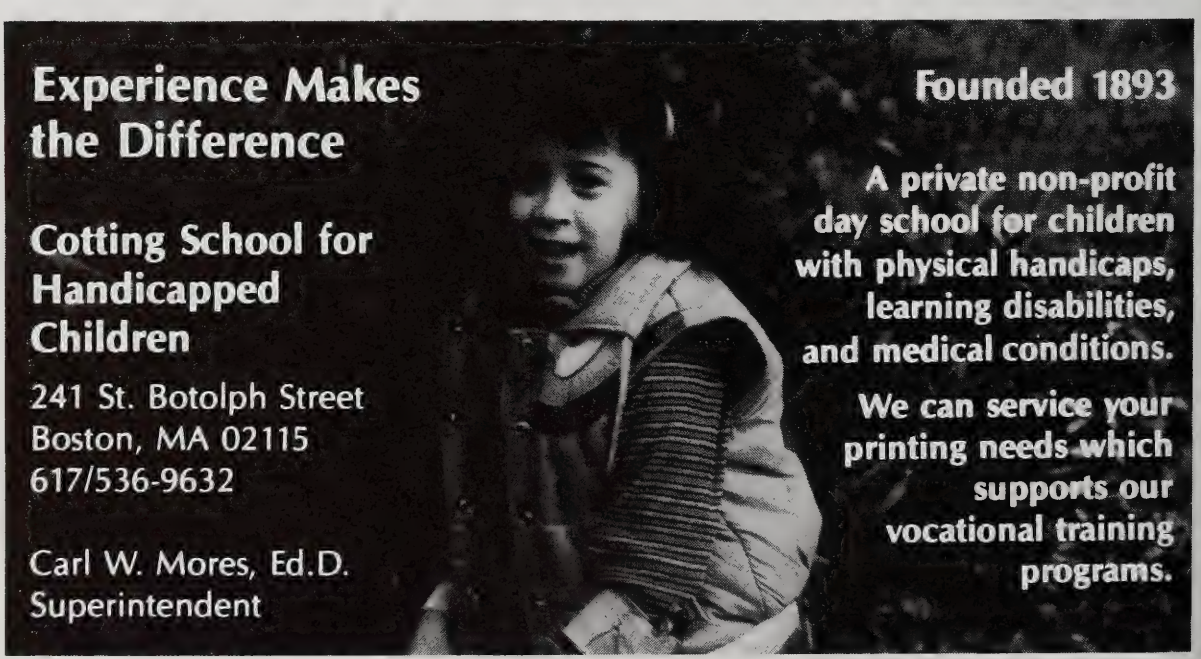
Over the years Boulez has withdrawn many of his pieces from circulation and reworked some of them into new forms. He is never satisfied that a composition is entirely "finished"; everything is to some extent "work in progress" as long as the mind that conceived it continues to function and to grow. This is one reason why his output is not exceptionally large, although it includes works for chorus and orchestra, for orchestra alone, for a wide range of chamber ensembles, for one or two pianos, and for electronic media.

For some years Boulez's composing was slowed by his increasingly active life as a conductor. Like many composers who conduct, he began largely out of self-defense, to be sure that his own works would be properly rehearsed and performed. But he quickly developed a reputation as an unusually thoughtful proponent of certain composers, especially of many twentieth-century figures. His conducting technique is up to any complication that a composer can devise, and even very difficult scores are "sorted out" under his extraordinarily clear beat—in some cases for the first time. As music director of the BBC Symphony Orchestra and of the New York Philharmonic, he made a series of important recordings that remain monuments of their kind. He pursued original goals in programming for the orchestra as well. At the start, for example, he emphasized one or two composers each year. The research library at Lincoln Center would put, say, the complete works of Liszt on special reserve so that Boulez could study them to find rarely-performed pieces that he wanted to put on his programs; to this day the librarians at Lincoln Center recall with delight the wide-ranging curiosity, the penetrating intelligence, and the Gallic charm that he brought in his visits. Today he restricts his conducting to twentieth-century music, the repertory where he feels his advocacy can make an important difference.

During the years when he was busiest as a conductor (and, by the same token, composing less than he had in the preceding decade), Boulez became an important figure in the promotion of new music, not only in the standard concert venues such as Lincoln Center, but also in the relaxed "Rug Concerts," where dress and decorum were informal and there was an opportunity to discuss the music with the performers and composer, and often to hear it twice on a given evening.

Perhaps Boulez's most important contribution to contemporary music has come in recent years when, as director of IRCAM in Paris (the *Institut de Recherche et de Coordination Acoustique/Musique*), he is not only actively composing again, but also making a home for musicians of pioneering minds from all over the world. There, with the support of the French government, he has established a unique new-music orchestra, the Ensemble InterContemporain, thirty musicians available full-time to rehearse and perform compositions of the twentieth century, many of them works of the last decade.

Since relocating to Paris and IRCAM, Boulez has concentrated much of his attention on an issue that concerned him already in the early 1950s: the role of



electronics in music. The earliest attempts at "tape music" and other forms of electronic composition were as much a struggle with the technology as with the musical conception. At IRCAM, quite possibly the world's best-equipped laboratory for musical creation using any kind of electronic device or technique, Boulez has been able to function and invent to the limits of current technology, as in his *Répons*, which he performed with the Ensemble InterContemporain in this hall last month.

But his recent music also includes works for the traditional acoustic instruments without electronic intervention. A case in point is *Notations*, four short movements for large orchestra drawn from piano pieces that he had composed as a student. The original piano pieces have never been published, so it is not possible to determine how much recomposition has taken place. As it stands in the orchestral version, *Notations* consists of four movements, all of them fairly short (the only one to run more than 100 measures is the last, which is also the fastest in tempo), of differing moods and characters; the entire set lasts less than a dozen minutes. (Although the score of each of the four movements is prominently numbered I, II, III, and IV, the composer has decided to reverse the order of the even-numbered pieces, so that—in this and future performances—the closing movement will be the one that originally stood in second place.)

No. I (*Modéré, Fantasque*) begins with isolated upbeat figures presented throughout the orchestra in imaginative scatterings of color. The tempo is unsteady, picking up speed or relaxing as the instruments play longer notes, their trills or tremolos suggesting the "fantastic" element indicated in the movement heading. Massed sonorities in divided strings—sometimes bowed, sometimes plucked in sixteenth-note figures—alternate with fragments heard elsewhere in the orchestra, before dying away in a few persistent trills and brief gestures.

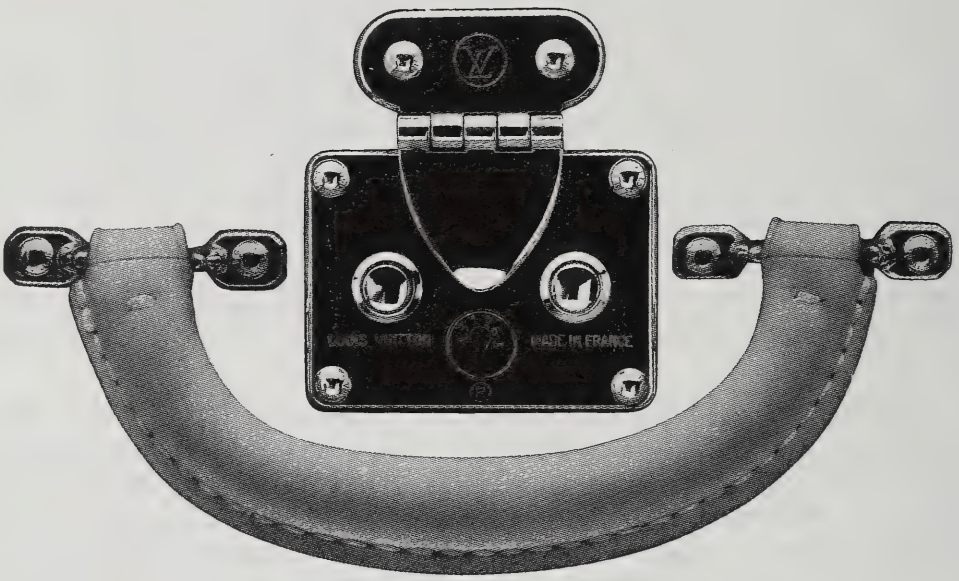
The second movement (originally the fourth) is marked *Rythmique*. Its most salient feature is the continuous pulse of eighth-notes heard at the beginning with irregular metric organization (a device familiar from as long ago as Stravinsky's *Rite of Spring*). The orchestral instruments tend to retain their family connections: four flutes shooting forth their iridescent figures in a choir against sustained chords in the clarinets, and punctuation underneath it all by the three bassoons, against which strings divide themselves by stand into a complex chordal sonority. Gradually the eighth-note pulse becomes further enlivened by a predominance of sixteenths; the dynamic level grows to the very end.

The third movement, *Très modéré*, is the slowest of the set, though filled with expressive little quickenings and delays of the basic pulse. Its opening is also perhaps the most delicate in color, though a middle section becomes fuller and more dramatic. The closing section positively shimmers with trills, tremolos, and harmonics, becoming ever more hushed until only silence is left.

The last movement (originally second) is marked *Très vif, Strident*. Its beginning is a particularly striking foil to the soft close of the preceding movement. Like the second movement, it emphasizes a steadily pulsed eighth-note, but now the scoring is also at its fullest and most complex, sustained with only slight variations, as one group of instruments drops out for a moment, to be replaced by another in a kaleidoscope of colors leading to the tutti of the shattering final measures.

—S.L.

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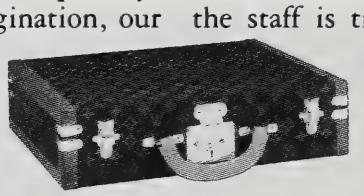


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Maurice Ravel
Daphnis and Chloé



Joseph Maurice Ravel was born at Ciboures, Basses-Pyrénées, France, on 7 March 1875 and died in Paris on 28 December 1937. Serge Diaghilev commissioned the ballet Daphnis and Chloé *in 1909; the piano score was published in 1910. Ravel completed the fully scored* Daphnis and Chloé *in 1911, though there was some recasting of the "Bacchanale" after a private hearing, so that the present form of the work was not ready until 5 April 1912. By that time the first concert suite had already been performed, on 2 April 1911, at a concert in the Théâtre du Châtelet in Paris under the direction of Gabriel Pierné. Pierre Monteux conducted the first stage performance at a production by Diaghilev's Russian Ballet at the Châtelet on 8 June 1912. Scenario and choreography were by Michel Fokine, scenery and costumes by Léon Bakst; the principal dancers were Vaslav Nijinsky and Tamara Karsavina. By far the greater number of Boston Symphony Orchestra performances of* Daphnis *have been of the second suite, which was introduced to the orchestra's repertory by Karl Muck on 14 and 15 December 1917. It was also performed here under the direction of Pierre Monteux, Serge Koussevitzky (129 performances between 1925 and 1949!), Charles Munch (95 performances between 1949 and 1965!), Richard Burgin, Eugene Ormandy, Seiji Ozawa, Milton Katims, Claudio Abbado, Rafael Frühbeck de Burgos, Charles Dutoit, and André Previn. The complete ballet was introduced here by Charles Munch on 21 and 22 January 1955, with the New England Conservatory Chorus and Alumni Chorus directed by Robert Shaw in association with Lorna Cooke deVaron. Other complete performances have been led by Michael Tilson Thomas and Ozawa, whose October 1974 performances were the most recent in Symphony Hall, and Charles Dutoit, who conducted the most recent Tanglewood performance in August 1983. Since 1974, all performances in Boston or Tanglewood have included the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for three flutes, alto flute, and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, bass tuba, timpani, snare drums, cymbals, antique cymbals, triangle, tambourine, tam-tam, castanets, celesta, glockenspiel, wind machine, two harps, strings, and wordless chorus.*

Margaret Drabble, writing in the *Oxford Companion to English Literature*, calls the literary source for Ravel's ballet *Daphnis and Chloé* "the finest of Greek romances." The tale, written in prose by a shadowy author known only as Longus (whose dates can only be estimated as second or third century A.D. through the problematic device of stylistic analysis), is unusual among Greek stories in prose for its attention to character. The setting was an idealized landscape of shepherds and shepherdesses, nymphs and satyrs—a tradition going back in lyric poetry to Theocritus (third century B.C.); it was to have a long history in post-classical literature as well. Greek literature was strongest in epic and lyric poetry, drama, and history; most of the surviving output of narratives rises only rarely above the level of "pulp fiction" (if the anachronism can be admitted for the sake of comparison), with emphasis on plot alone, and very little attention to the other elements that make for high art. Typical Greek romances involve a potential love-relation that

is thwarted by some obstacle—in this respect it is no different from modern popular fiction or television drama. The run-of-the-mill story often involved the carrying off of the maiden by a band of pirates and her rescue by the hero to reunite the couple at the predictable end where all obstacles are overcome.

Daphnis and Chloé has some of these elements, to be sure, but the emphasis is elsewhere: on a psychological description of the passion that grows between Daphnis and Chloé, two foundlings raised by shepherds on the island of Lesbos, from the first naive and confused feelings of childhood to full sexual maturity. So powerful is Longus' psychological analysis—and his description of the sex act—that the book has been regarded as pornographic throughout much of literary history. These circumstances, maintains Margaret Drabble, have kept *Daphnis and Chloé* from receiving the critical attention that its "charm and genuine artistry" would normally have won for it.

It is moot whether Ravel was concerned about this issue when he came to compose the ballet. The idea was more or less thrust upon him by the impresario Serge Diaghilev, whose chief choreographer Michel Fokine had wanted to do a Greek ballet since 1904, when he saw Isadora Duncan dance in St. Petersburg. He created a two-act scenario for a *Daphnis and Chloé* and proposed to the directors of the Maryinski

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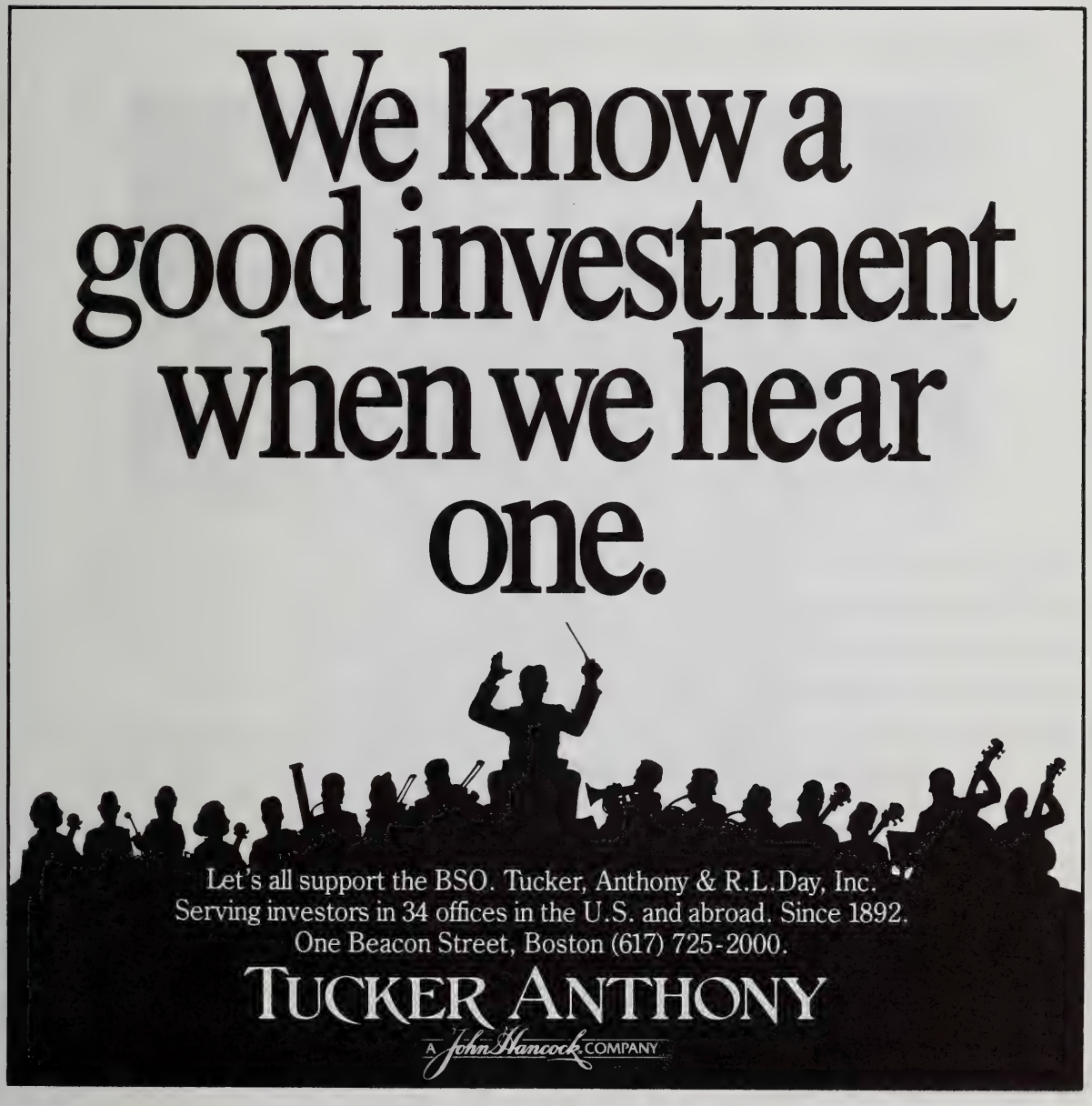
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Theater in St. Petersburg that the work would show "artistic unity of conception . . . a unity of the three elements—music, painting, and plastic art." Most important, "the whole meaning of the story can be expressed by the dance." Nothing came of the idea at the time, but Fokine continued to urge his scenario, and it was finally to reach fruition in France.

The Russians conquered Paris (artistically speaking) for the first time in 1907, when Diaghilev presented five concerts at the Opéra. In 1908 he brought out *Boris Godunov* (with Chaliapin in the title role), and the following year he appeared for the first time with the Ballets Russes, which were to win him lasting fame. The earliest productions were brilliantly mounted versions of existing works—the Polovtsian Dances from Borodin's *Prince Igor* and a dance version of Rimsky-Korsakov's *Scheherazade*. But Diaghilev commissioned new scores as well, and to that end he sought out the brightest composers on the scene in Paris and Russia. His collaboration with Stravinsky over the course of two decades was to be epoch-making, but he also commissioned and performed important scores by Debussy, Ravel, Falla, Satie, Prokofiev, and many others. He commissioned artists like Picasso to design the sets and costumes for some of these, and the choreography of his ballets was created by Fokine, Massine, Nijinsky, and Balanchine.



Ravel was commissioned to write *Daphnis and Chloé*, his largest and finest orchestral score, in 1909, even before the Ballets Russes had become established as an artistic vanguard. He was dissatisfied with Fokine's scenario, though, and their collaboration was complicated by mutual unfamiliarity with one another's language. In June 1909 Ravel wrote to a friend:

> I must tell you I've just had an insane week: preparation of a ballet libretto for the next Russian season. Almost every night, work until 3 a.m. What complicates things is that Fokine doesn't know a word of French, and all I know of Russian is how to swear. In spite of the interpreters, you can imagine the savor of these meetings.

Despite the long hours, the score was not finished for the "next" Russian season; it was barely begun. Ravel worked on it during the spring of 1910 and completed a piano score by May. But he was not entirely satisfied, and he substantially reworked the finale in 1911 and completed the scoring in that year. The problem then was to mount the work on the stage.

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Fokine's original idea of setting a ballet in ancient Greece lost some of its novelty when Diaghilev insisted that he choreograph Nicholas Tcherepnin's *Narcisse*; Leon Bakst's ideas for the design of *Daphnis* were also used in this project. To make matters far more complicated, the *premier danseur* of the Russian Ballet, Vaslav Nijinsky, who was also Diaghilev's lover, was planning a Greek ballet of his own, one designed to imitate the figures on a Greek frieze, presented in profile. The musical score chosen for this work was Debussy's *Prélude à l'Après-midi d'un faune*. Diaghilev was determined to do everything in his power to make a success of Nijinsky's first essay as a choreographer, but he was at the same time concerned about Fokine's reaction. A second Greek ballet in the 1911 season might be construed as a slap in the face, given Fokine's long interest in such a subject. So he postponed the *Faun* to the 1912 season.

Even then, though, things were not noticeably better. Since Nijinsky was dancing the principal role in both his own *Faun* and Fokine's *Daphnis*, the works had to be given on different programs. The Debussy ballet came first; it was produced on 29 May 1912 and caused an immediate sensation, especially for Nijinsky's dancing, which was regarded as scandalously erotic. *Daphnis* was to be premiered a week later, on 5 June, but Diaghilev asked Fokine to cancel it entirely. Ravel was caught in the middle of a bitter power struggle between impresario and choreographer. In the end, the premiere was postponed three days; *Daphnis* finally appeared on 8 June, though not before Fokine and Diaghilev had argued more violently than ever over its placement on the program.

It is not clear whether Diaghilev's opposition to the production of *Daphnis* grew out of a dislike of Fokine's choreography (which was certainly more traditional than



Vaslav Nijinsky

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Nijinsky's for the *Faun*) or out of a desire to emphasize the piece in which Nijinsky was both principal dancer and choreographer. It was, in any case, the composer who suffered most. Ravel's experience with the production of the ballet—the seemingly endless delays, the arguments among the participants—quite naturally cooled his enthusiasm for such work in the future. Thus, even though *Daphnis and Chloé* is his largest and finest orchestral work, there was no likelihood of another such score to follow.

The typical ballet of the late nineteenth and early twentieth centuries was made up of isolated musical numbers whose character was determined by the kind of dance the choreographer wanted to create; this typically controlled the tempo, meter, and length of the music. At its most devastatingly dull, you can identify ballet music of this sort upon hearing a single phrase. The phrase is bound to be repeated, so that whatever the dancers have just done on the right foot they can now do on the left. Phrase after phrase piling up with such simpleminded squareness can leave the listener—especially in a concert performance, without dancing to take one's mind off the music—utterly stupefied.

Daphnis and Chloé, though, is an entirely different matter. When heard in its entirety, it offers ample evidence to counter the canard that Ravel was a miniaturist pure and simple, unable to sustain larger musical structures. Ravel himself called it a "Choreographic Symphony in Three Parts." He wrote in a biographical sketch that the work was "constructed symphonically on a very strict tonal plan, with a number of themes whose developments assure the homogeneity of the work." The harmonic structure and the development and transformation of the principal thematic ideas can only be perceived, of course, in performances of the complete score. When one of the two suites that Ravel drew from the ballet is heard by itself, the listener loses the sense of connection. However gorgeous the individual sections may be—and they

"There's no passion in the human soul.
But finds its food in music."

George Lillo



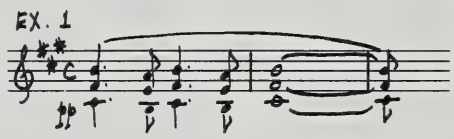
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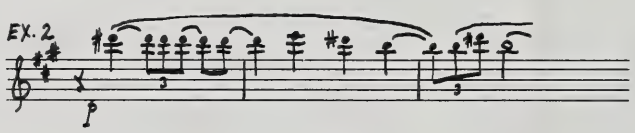
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are gorgeous!—they cannot have the same impact as when they become part of the entire structure. The ballet works in the theater because Ravel's music unfailingly supports the scenario with colorful and rhythmic invention; and it works in the concert hall because its harmonic and thematic structure make it memorable even when heard on its own, without the visual images of the stage. At the same time, Ravel's fabulous orchestration supports, intensifies, and enlivens the music in either venue.

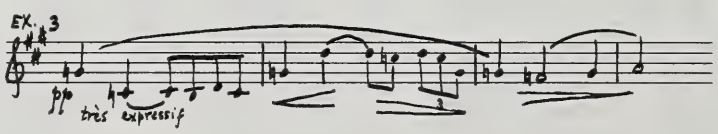
The scene is a grotto in a sacred wood. The figures of three nymphs, sculpted in archaic style, stand on a rock. To the left is a large rock resembling the figure of Pan, half-man, half-goat. It is a sunny afternoon. The horns and the chorus offer a hushed dialogue in a gently hovering dotted figure that will be heard frequently throughout the work:



A solo flute high above the sustained chords of the strings introduces a theme that will prove important:



and a solo horn, pianissimo, presents the most important theme of the entire score:



As the rhythm becomes more animated (in triplets), young men and women appear with baskets of fruit to be presented as offerings to the nymphs of the grotto. They perform a dignified "Religious dance." When Daphnis enters briefly in the background, we hear Example 3 in the oboe, restated at once in the flute when Chloé arrives. The religious dance continues and builds to a climax. Daphnis and Chloé reenter downstage (their theme now in octaves in the woodwinds) and prostrate themselves before the altar. All present are sweetly moved (Example 2 in solo violin) by the sight of this innocent young couple.

The young girls induce Daphnis to join them in a lively 7/4 dance. When Chloé objects, the young men begin dancing with her (in a passage beginning with strings alone). She attracts the attention of a young drunkard, Dorcon. At the end of the dance, to some gestural miming music, Dorcon offers to embrace Chloé, but Daphnis pushes him away and approaches Chloé himself. The other young men form a circle around Chloé and propose a dance competition, the winner of which will win a kiss. Dorcon performs a grotesque dance in 2/4 time, with the bassoons leading the way and chattering woodwinds making fun of him, and by the end the entire crowd is laughing along. Now Daphnis performs a light and graceful dance in a slow 6/8 time. Eventually the crowd invites Daphnis to claim his reward. Dorcon attempts to steal a kiss as well, but the crowd sends him away with laughter.

The crowd is struck dumb at the sight of the innocent embrace of Daphnis and Chloé (expressive restatement of Example 3 in the strings). They lead Chloé away, leaving Daphnis to ponder the mysteries he is beginning to sense. He lies down at full length on the ground, his face cradled in his hands, thinking about what has happened.

A slithery clarinet figure in thirds marks the arrival of Lyceion, a married woman with lustful intentions toward Daphnis. She dances enticingly, artfully dropping a veil, then a second. (At this point the ballet departs from the plot of Longus' romance—certain things are not possible on the stage.) Suddenly there is a violent interruption. A horde of pirates is attacking. Daphnis runs off to find and protect Chloé, but he misses her, and she enters to take refuge by the altar. The pirates seize her and carry her away. Daphnis reenters, finds her sandal, and curses the gods for failing to protect her (all this has taken place in less than a minute).

Suddenly a light appears around the statues of the nymphs at the altar (gentle tremolo in the strings). A flame burns in the grotto, illuminating the statues, which come to life and perform a stately dance. They become aware of the weeping Daphnis and lead him to the rock at the left, where they invoke Pan, who appears more and more clearly. A magical passage—magical because so utterly unexpected—for *a cappella* chorus marks the end of the scene.

The scene changes to the pirates' camp on the seashore. The pirates perform a vigorous, brutal dance. At its conclusion, Chloé is brought in, her hands tied. The pirate chieftain Bryaxis orders her to dance, and she dances out her supplication—though twice she attempts to flee, each time to be brought back before the pirates. She abandons herself to despair and thinks of Daphnis (English horn solo). Bryaxis lifts her up in triumph.

Suddenly the mood changes. Sinister rustlings in the strings mark the charged atmosphere. The lights flicker, fantastic figures appear, terrifying the pirates. This is



Nijinsky and Ravel playing from a score of "Daphnis and Chloé," 1912

bravo!

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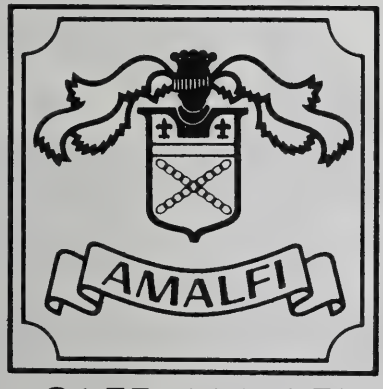
Jordan Marsh — A Unit of Allied Stores.

the doing of the god Pan (whose effect on mankind is to spread "panic," as his name indicates). Satyrs surround the pirates; the earth shakes. As the profile of Pan appears in a gigantic shadow, the pirates take to their heels in terror.

The scene reverts to that of the opening. It is still night. Daphnis sleeps at the entrance to the grotto. In one of Ravel's most brilliantly achieved strokes, dawn arrives unmistakably, with the singing of birds, the plashing of the waterfall, and the sun increasingly penetrating the mists. Shepherds arrive looking for Daphnis and Chloé; they find Daphnis and awaken him. He looks around for Chloé, and sees her arriving at last. They throw themselves into one another's arms (climactic statement, "very expressive," for full orchestra of Example 3). Daphnis notices that Chloé's head is illumined by a mysterious glow, which Daphnis recognizes as the sign of Pan's intervention.

The old shepherd Lammon explains to them that if Pan did indeed help them, it was in remembrance of his lost love for Syrinx. Daphnis and Chloé mime the story of Pan and Syrinx: Pan expresses his love for the nymph Syrinx, who, frightened, disappears in the reeds. In despair, Pan forms a flute out of a reed and plays upon it to commemorate his love. (During the ravishing flute solo, Chloé reappears and echoes, in her movements, the music of the flute.) The dance becomes more and more animated. At its climax, Chloé throws herself into Daphnis' arms, and they solemnly exchange vows before the altar (Examples 1 and 2 in combination). A group of young girls dressed as bacchantes enter with tambourines. Now the celebration can begin in earnest, in the extended *Danse générale*, one of the most brilliant and exciting musical passages ever written.

—S.L.



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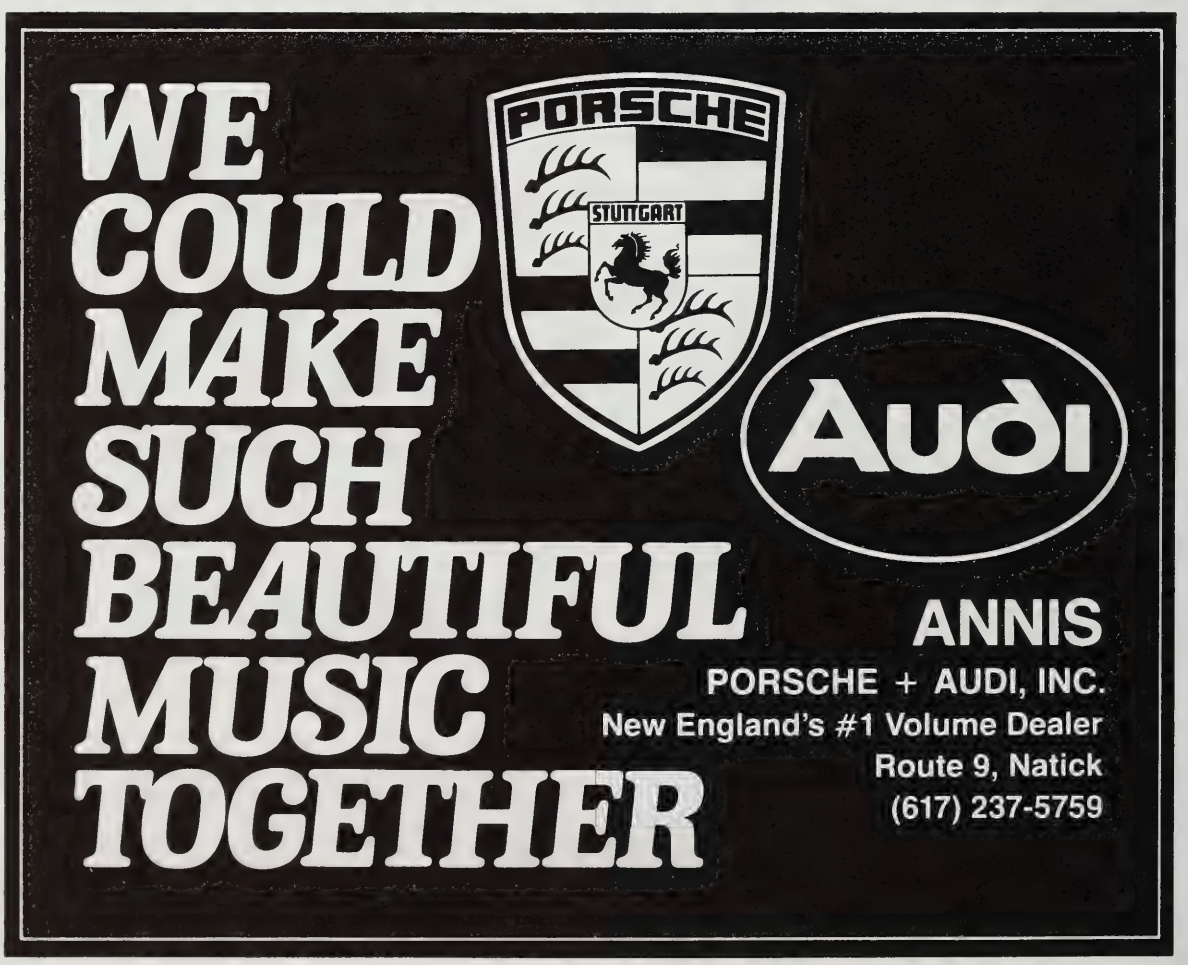
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Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and His Works* (University of California). The most convenient brief survey of his life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), though it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. The most recent and large-scale study is an indispensable, incomplete, undigested, fascinating volume by Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). It is a cornucopia of material, but confusingly organized, with a wealth of detail about the composition of some works (often more than one can usefully assimilate) while skimming over others. Primary source material can also be found in the volumes of Stravinsky letters, edited by Robert Craft (Knopf). They may tell more about Stravinsky the businessman than Stravinsky the artist, but they are filled with fascinating things nonetheless. The most thorough and enlightening discussion of Stravinsky's work is both the newest and one of the oldest books about the composer: Boris Asaf'yev's *A Book About Stravinsky*, written in Russian (under the pseudonym Igor Glebov) and published in Leningrad in 1929. It has recently been translated into English by Richard F. French (UMI Research Press). Though the book obviously cannot deal with any of Stravinsky's later works, it is full of enlightening analytical commentary on all of



the works up to the instrumental compositions of the mid-1920s, to which is appended a short added chapter dealing with Stravinsky's return to the theater in *Oedipus Rex*, *Apollo*, and *The Fairy's Kiss*. Since Stravinsky's style had a very distinct and recognizable personality throughout his life, despite the frequent surface changes evident in his music, the richness of observation in this book explains a good deal about the composer and his work even beyond its cutoff date. Only one recording of *The Song of the Nightingale* is currently available: that by Riccardo Chailly and the Berlin Radio Symphony (London; coupled with *Fireworks*, *King of the Stars*, and the Symphony of Psalms). It is worth keeping an eye out for Robert Craft's CBS recording with the Columbia Symphony Orchestra, partly because that album contains a unique recording of Stravinsky's aborted attempt to compose *Les Noces* for full orchestra. You might also like to hear Stravinsky's own Russian-language recording of the opera on which the orchestral piece is based, *Le Rossignol* or *The Nightingale*, with the Opera Society of Washington (CBS, a two-disc album also containing *Renard* and *Pulcinella*).

The best discussion in English of Boulez's music is to be found in Paul Griffiths' modest but informative contribution to the Oxford Studies of Composers series (Oxford paperback). The full-length book by Joan Peyser, *Boulez: Composer, Conductor, Enigma* (Norton), is altogether more gossipy and less satisfactory on matters of substance. Very much worth reading are the composer's own collection of essays, *Relevés d'apprenti*, translated as *Notes of an Apprenticeship* (Knopf); the volume contains the essay "Schoenberg is Dead" mentioned in the program note. *Notations* is not yet available on records, but the epoch-making *Le Marteau sans maître* with Jeanne Deroubaix and an instrumental ensemble under the composer's direction has never been out of the catalogue (Turnabout). Boulez himself has recorded *Rituel* with the Ensemble InterContemporain and *Eclats/Multiples* with the BBC Symphony Orchestra (available together on a CBS disc). And don't overlook the important piano sonatas (No. 1 played by Alan Marks on CRI, No. 2 by Maurizio Pollini on DG) or the breathtaking and phenomenally difficult *Structures* for two pianos, Books I and II, both recorded by the Kontarsky brothers on Wergo.

The best Ravel book available has not yet been published in this country; it is Roger Nichols' new contribution to the Master Musicians series, replacing the older (but still useful) volume by Norman Demuth, which is particularly informative on the score of *Daphnis and Chloé*. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study, but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and His Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music is to be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback), though his treatment of *Daphnis* is limited to consideration of the suites. Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). Seiji Ozawa and the Boston Symphony Orchestra have recorded *Daphnis and Chloé* in a boxed set containing all of Ravel's works for orchestra (DG). Other excellent recordings of the ballet include Pierre Boulez's highly praised reading with the New York Philharmonic (CBS), Charles Dutoit's version with the Montreal Symphony Orchestra (London), and the older BSO recording made by Charles Munch, which is still available on the budget-priced Victrola label.

—S.L.

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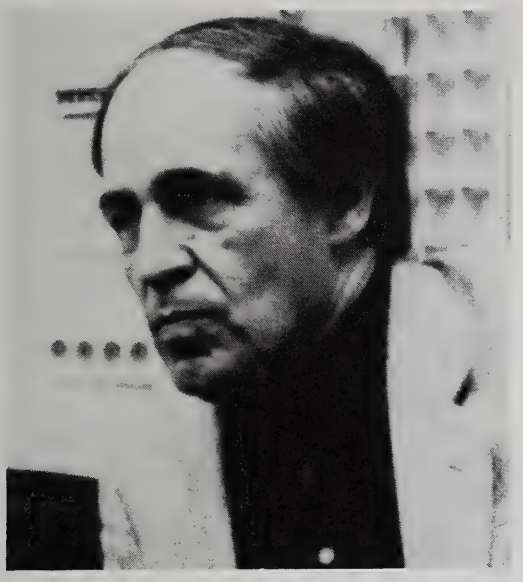


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Pierre Boulez



The internationally renowned composer and conductor Pierre Boulez is one of the foremost figures in the world of contemporary music. As music director of both the New York Philharmonic and the BBC Symphony Orchestra, Mr. Boulez sensitized a wide public to today's music. The *Ring* cycle he conducted at the Bayreuth centennial has become a landmark. Through his responsibilities as the director of IRCAM (the Institut de Recherche et Coordination Acoustique/Musique) at the Georges Pompidou Center, as president of the Ensemble InterContemporain, with which he visited Boston last month, and through his numerous writings, he is constantly striving to bridge the gap which exists between contemporary composers and the public.

Born in 1925 in Montbrison, a small town near the Loire, Pierre Boulez began piano lessons when he was seven. From then on, he devoted himself wholeheartedly to music, even though his father had planned a career in engineering for him. At eighteen, Boulez enrolled in the Paris Conservatory, where he studied with Olivier Messiaen, who introduced him to the works of Stravinsky, Bartók, Schoenberg, and Berg, and encouraged his curiosity about Asian and African music as well as European music. Lessons with René Leibowitz, who had studied with Schoenberg and Webern, introduced him to twelve-tone composition, which he adapted to his own purposes, and he soon became an outspoken critic of many trends in twentieth-century music. Already highly regarded for his *Soleil des eaux* of 1948 and his first two piano sonatas, he became internationally famous in 1955 with the first performance of his *Le Marteau sans maître* for contralto and mixed sextet.

Since 1957 Mr. Boulez has made frequent appearances as a conductor, leading symphonic and operatic performances throughout the world. From 1971 to 1974 he was music director of the BBC Symphony; from 1971 to 1977 he was music director of the New York Philharmonic. In 1966 he signed an exclusive long-term contract with CBS Records. His work with the BBC Symphony and the New York Philharmonic, and his appearances as guest conductor with the Cleveland Orchestra, were the source of remarkable recordings which have earned numerous international awards. His most recent recordings, with the Ensemble InterContemporain, include Schoenberg's *Verklärte Nacht* and Opus 29 Suite. In 1976 Boulez was appointed to the Professorial Chair of Technical Creativity and Language in Music at the College de France and became director of IRCAM. Since then he has continued his distinguished activities in conducting, composing, teaching, and recording. In July 1985 he was appointed vice-chairman of the Opera de la Bastille Foundation. Responsible for artistic decisions, he is liaison between the board of directors, of which he is an original member, and the organizations which utilize this performing location. This week's concerts mark Mr. Boulez's first appearances as guest conductor with the Boston Symphony Orchestra since 1969, when he appeared both at Symphony Hall and at Tanglewood.

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Lorna Cooke deVaron



Lorna Cooke deVaron, one of America's foremost choral conductors and a graduate of Wellesley and Radcliffe colleges, founded the New England Conservatory Chorus in 1947. In 1953 she joined the faculty of the Tanglewood Music Center, where she taught choral conducting and prepared the Festival Chorus for concerts with the Boston Symphony Orchestra.

As director of the Choral Department at the Conservatory, Mrs. deVaron teaches a graduate program in choral conducting and conducts both the Conservatory Chamber Singers and the New England Conservatory Chorus, which she has regularly prepared for its performances with the Boston Symphony Orchestra. Under her direction, and in collaboration with many distinguished conductors, recordings by the Chorus have won the Grand Prix du Disque and awards from the National Academy of Recording Arts and Sciences. She has led the Chorus on tours to Europe, Israel, and the Soviet Union, and has conducted them in festivals at Avignon and Lucerne, and at the Casals Festival in Puerto Rico. Mrs. deVaron has conducted many performances of modern choral works, including premieres by such composers as Schuller, Shifrin, Thompson, Bernstein, and Messiaen.

Mrs. deVaron was awarded the Radcliffe College Graduate Society Medal in 1972 and the Wellesley College Alumnae Award of Distinction in 1978. In 1977 and 1979, Mrs. deVaron was one of the guest conductors at the Zimriya Festival of Choruses in Israel; while there, she taught choral conducting workshops at the University of Jerusalem and received the Israeli Government Medal. In 1978, she and the New England Conservatory Chorus gave concerts in Israel as part of the State of Israel's thirtieth-anniversary celebrations.

In recent seasons Mrs. deVaron has prepared the New England Conservatory Chorus for performances of Haydn's *Creation* and Berlioz's *L'Enfance du Christ* with the Boston Symphony Orchestra under the direction of Seiji Ozawa. The New England Conservatory Chorus and Orchestra under Mrs. deVaron's direction performed Beethoven's *Mass in C* at Alice Tully Hall in New York City in December 1983. In January and February 1984, Mrs. deVaron was guest conductor of the Cameran Singers in Israel. In recent summers, Mrs. deVaron has conducted the New England Conservatory Chamber Singers in concerts at the Monadnock Music Festival in New Hampshire and has been guest condcutor at the Berkshire Choral Festival. In 1984 she became director of the choral institute which is part of the Composers Conference held each summer at Wellesley College.

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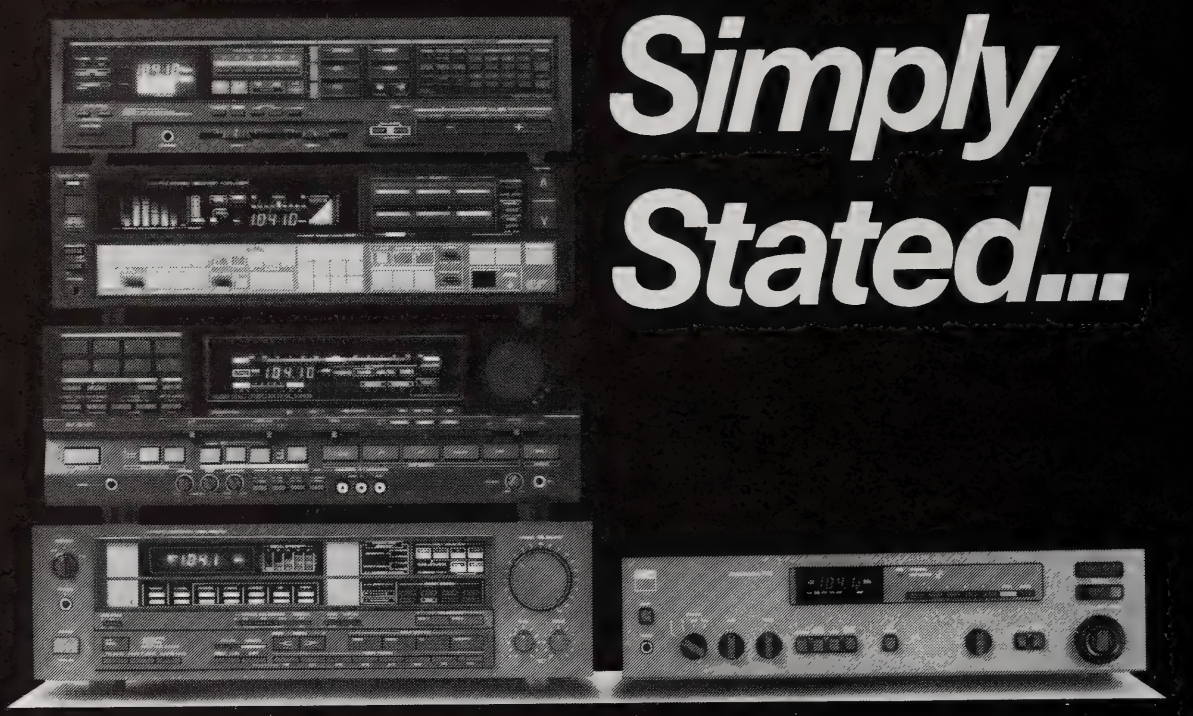
New England Conservatory Chorus

The New England Conservatory Chorus, founded in 1947 by director Lorna Cooke deVaron, was established to provide professional training for future singers, conductors, and music educators. In the thirty-nine years since its founding, the Chorus has become one of the country's most distinguished choral ensembles. The New England Conservatory Chorus has made seventeen recordings with the Boston Symphony Orchestra for the RCA and Deutsche Grammophon labels. Among their recent recordings are Berlioz's *Romeo and Juliet*, which won the Grand Prix du Disque, and an album of American contemporary choral music for CRI. In addition, the Chorus has been awarded six other Grand Prix du Disques, as well as many nominations for awards from the Academy of Recording Arts and Sciences.

The New England Conservatory Chorus has made extensive tours of the United States, the Soviet Union, and Europe, and has performed under such distinguished conductors as Seiji Ozawa, Sir Colin Davis, Erich Leinsdorf, Leonard Bernstein, Aaron Copland, Robert Shaw, Nadia Boulanger, and Claudio Abbado. In the summer of 1978, Lorna Cooke deVaron and the New England Conservatory Chorus were invited by the Israeli government to participate in Israel's thirtieth anniversary festivities. In 1983, members of the New England Conservatory Chorus took part in the Casals Festival in Puerto Rico. In June 1986, Lorna Cooke deVaron will lead the New England Conservatory Chorus and several other choral organizations in a festival and concert tour in the Costa del Sol region of Spain.

For more than thirty years the New England Conservatory Chorus has performed with the Boston Symphony Orchestra. Recent BSO appearances have included Haydn's *Seven Last Words of Christ on the Cross* under the direction of Antal Dorati and Haydn's *Creation* under the direction of Seiji Ozawa. In April 1984, the chorus again joined Ozawa and the Boston Symphony Orchestra for performances of Berlioz's *L'Enfance du Christ*. The New England Conservatory Alumni Chorus, under the direction of Steven Karidoyanes, joins the New England Conservatory Chorus for these performances of Ravel's *Daphnis and Chloé*.





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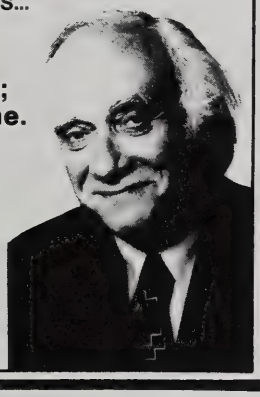
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SEIJI OZAWA conducting

Chopin	Piano Concerto No. 1
Chopin	*Fantasy on Polish Airs*
ALEXIS WEISSENBERG	
Strauss	*Don Juan*

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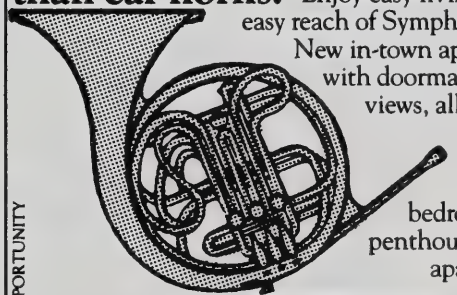
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Pops Esplanade Orchestra to Perform at Statue of Liberty

John Williams and the Boston Pops Esplanade Orchestra will participate in the national celebration surrounding the unveiling ceremony and relighting of the torch of the restored Statue of Liberty on 4 July as part of the "Americana Music" segment of a live, nationally-televised program on ABC-TV from 8 to 10 p.m. Their salute to the Statue of Liberty will include music by such great American composers as John Philip Sousa, Irving Berlin, George M. Cohan, George Gershwin, and Aaron Copland. Returning to Boston 5 July, the Boston Pops Esplanade Orchestra and Mr. Williams will present the traditional Independence Day free concert on the Esplanade that evening for the city of Boston. WNEV-TV-Channel 7 will present a live telecast of the event, which will feature the annual performance of Tchaikovsky's *1812* Overture complete with bells, cannon, and fireworks.

Friends Weekend at Tanglewood

The Friends of the BSO have the opportunity to travel to Tanglewood via chartered bus for three days of spectacular music by the Boston Symphony Orchestra the weekend of 25-27 July. This summer, the Friends Weekend includes the BSO concerts on Friday and Saturday evenings, as well as on Sunday afternoon. Performances include Seiji Ozawa conducting music of Brahms, Haydn, and Beethoven, Leonard Bernstein conducting music of Tchaikovsky and Bernstein, and solo appearances by violinist Mi Dori and pianists Peter Serkin and Alfred Brendel. The Friends will stay at the Red Lion Inn and will have door-to-door service provided by Greyhound Bus for all events. Dinner Friday night will be at the Pittsfield Country Club. Lunch on Saturday will be at Seranak, the former home of Serge Koussevitzky, and dinner will be at Mahkeenac Farm, adjacent to the Tanglewood grounds. Sunday luncheon at Blantyre will precede the 2:30 p.m. concert. Anticipated arrival time in Boston on 27 July is 8 p.m.

The weekend is available to Friends of the BSO who have donated a minimum of $40. Space is limited to 42 people on a first-come, first-served basis. The cost of the weekend, $375 per person, double occupancy ($485 for single occupancy), includes a $50 tax-deductible contribution to the orchestra and covers transportation, lodging, meals (excluding breakfast), and concert tickets. For further information, please call the Volunteer Office at 266-1492, ext. 177.

Boston Symphony Chamber Players at Jordan Hall

The Boston Symphony Chamber Players will present the final concert of their 1985-86 three-concert subscription series at Jordan Hall this Sunday, 6 April, at 3 p.m. The program will include Felix Mendelssohn's Concert Piece in F for clarinet, bassoon, and piano, Op. 113, Aaron Copland's Quartet for piano and strings, Pierre Boulez's *Dérive*, and Franz Schubert's *Trout* Quintet, D.667, for piano and strings. Single ticket prices are $12, $9, and $6.50; for further ticket information, call Jordan Hall at 536-2412.

Season Opener for Pops

Invitations to "Opening Night at Pops" 1986 are already in the mail to BSO Friends and subscribers, according to co-chairmen Molly Millman and Susan Reeder. Tickets for the event, which takes place on Tuesday, 6 May, are priced from $25 to $150 and include supper and wine. If you have not received an invitation, please call the Volunteer Office at 266-1492, ext. 178.

Planned Giving Seminars

The Boston Symphony Orchestra is pleased once again to offer a series of Planned Giving Seminars conducted by John Brown, noted authority in the area of deferred gifts. Remaining seminars for the 1985-86 season will be held prior to the BSO concerts on 11 April and 18 April. For further information please contact Joyce M. Serwitz, Assistant Director of Development, at 266-1492, ext. 132.



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BSO Members in Concert

BSO assistant principal flutist Leone Buyse will present a faculty recital with Barbara Lister-Sink, piano and voice, in the Concert Room of the Boston Conservatory, 8 The Fenway, on Friday, 4 April at 8 p.m. The program will include music of Telemann, Devienne, Fukushima, Martinů, Roussel, and Prokofiev. Admission is free.

The Newton Symphony Orchestra under its music director Ronald Knudsen will perform its free annual Youth Concert on Saturday, 5 April at 2 p.m. at Newton North High School auditorium. The program will combine the shadow puppet wizardry of the Underground Railway Puppet Theatre with the orchestra's performance of Strauss's *Till Eulenspiegel's Merry Pranks*, and will also feature the winner of the orchestra's Young Soloist Competition. For further information, call 965-2555.

The Boston Artists Ensemble, founded in 1980 by its director, BSO cellist Jonathan Miller, performs Beethoven's Piano Trio in C minor, Opus 1, No. 3, and the Tchaikovsky A minor Piano Trio on Sunday, 6 April at 7 p.m. at Ellsworth Hall at Pine Manor College in Brookline. Tickets are $7 ($5 students and senior citizens); for further information, call 266-2322.

A New BSO Poster

A new Boston Symphony Orchestra poster, designed by William Wondriska Associates, will go on sale at the Symphony Shop at the beginning of the Pops season. The multi-colored poster measures 20 x 28 inches and is priced at $6.

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of live Boston Symphony broadcasts for the rest of the season will be BSO chief engineer Earl Buker (4 and 5 April), Harry Ellis Dickson (11 and 12 April), and the co-chairmen of this year's "Opening Night at Pops," Susan Reeder (18 and 19 April) and Molly Millman (25 and 26 April).

A "Salute" Update

The most important public fundraising event for the Boston Symphony Orchestra, "A Salute to Symphony" (formerly the "Musical Marathon"), takes place Friday, 11 April through Monday, 14 April. A project of the Boston Symphony Association of Volunteers and chaired by Susan D. Hall, this year's Salute will focus on the theme "Get to Know the BSO." WCRB-102.5-FM will devote much of its radio programming to the BSO, featuring celebrity interviews and musical selections from the past thirty years. The broadcast schedule is as follows: Friday, 11 April from noon to 2 p.m. and 9 to 11 p.m.; Saturday, 12 April from 11 a.m. to 1 p.m. and 6 to 8 p.m.; Sunday, 13 April from 10 a.m. to midnight; and Monday, 14 April from 7 to 11 p.m. The kick-off activities, broadcast by WCRB, take place at Quincy Market, beginning at noon on Friday, and feature Roger Voisin and a student brass ensemble. Local performing artists will continue to provide midday entertainment at Quincy Market each day of Salute beginning at noon. A highlight of Salute weekend is the elegant brunch and promenade on Sunday, 13 April from 11:30 a.m. to 2:30 p.m. at Neiman-Marcus, Copley Place, offering delights for the ear, the eye, and the palate on all three levels of the store. Tickets are $50 per person and are available by invitation only. To receive an invitation, please call the Volunteer Office, 266-1492, ext. 178. The culmination of "A Salute to Symphony" is the live telecast, including a performance by Seiji Ozawa and the BSO, on WCVB-TV Channel 5 on Monday, 14 April from 7:30 to 9 p.m., simulcast on WCRB. Generous corporate support for Salute has been provided by Neiman-Marcus, Carter Hawley Hale, and Raytheon. Please join them and the many Friends of the orchestra in saluting the great traditions of the BSO and Pops.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

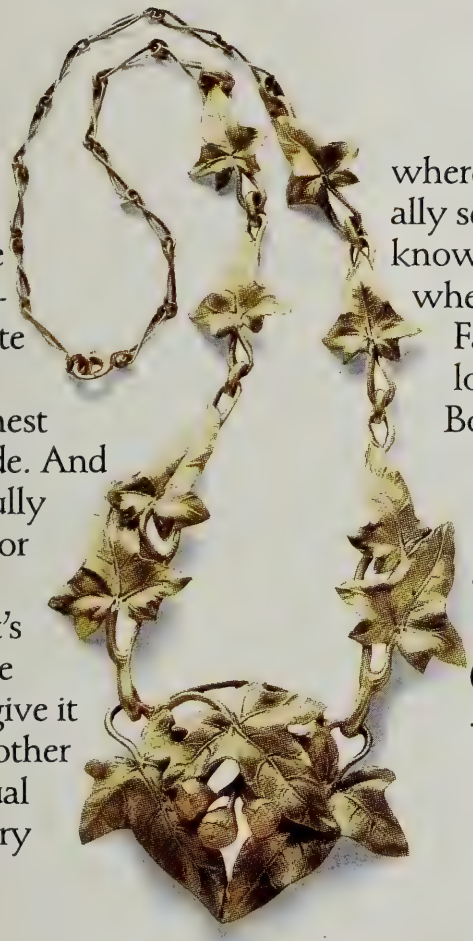
While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returned with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Add 100 years to her life.



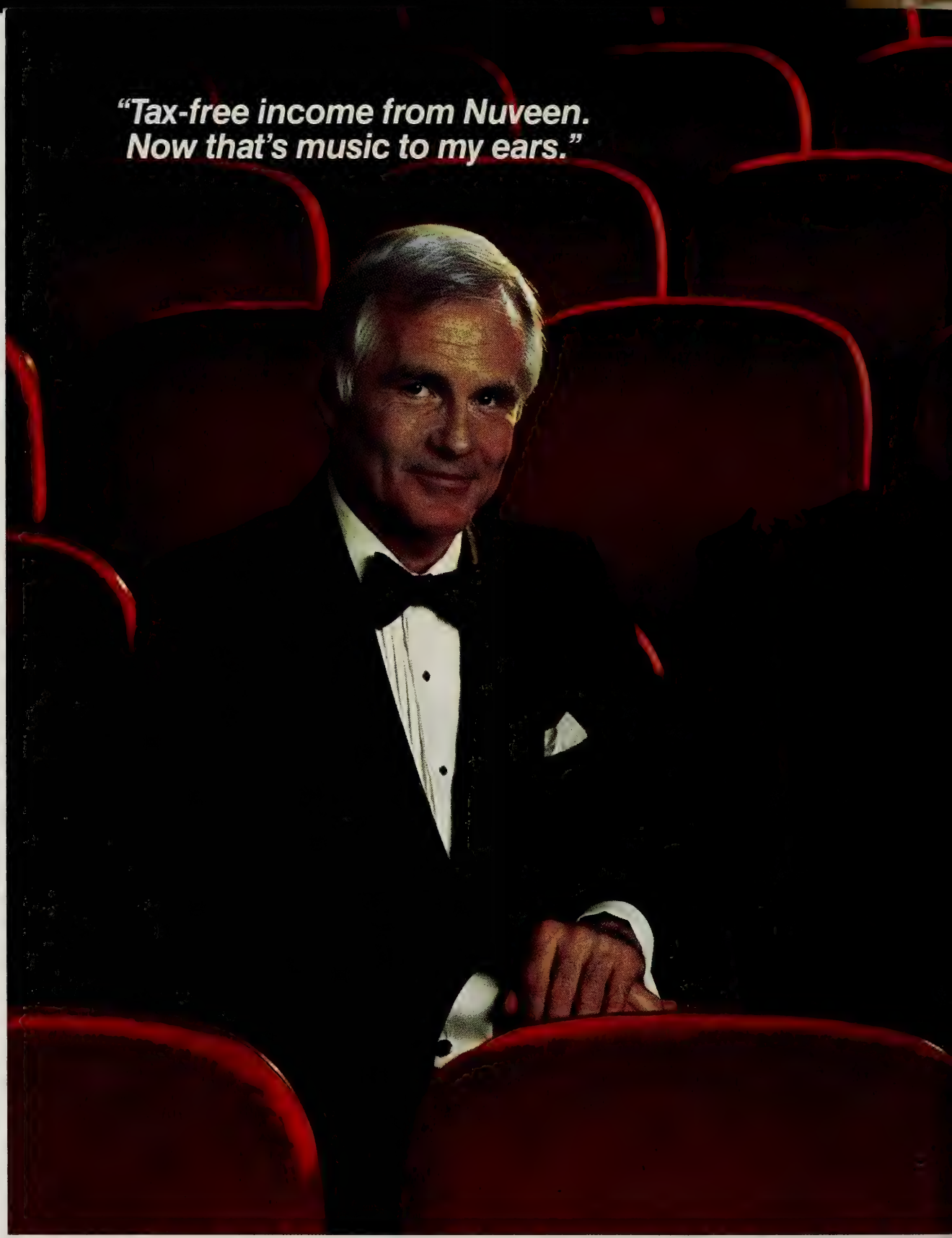
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Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

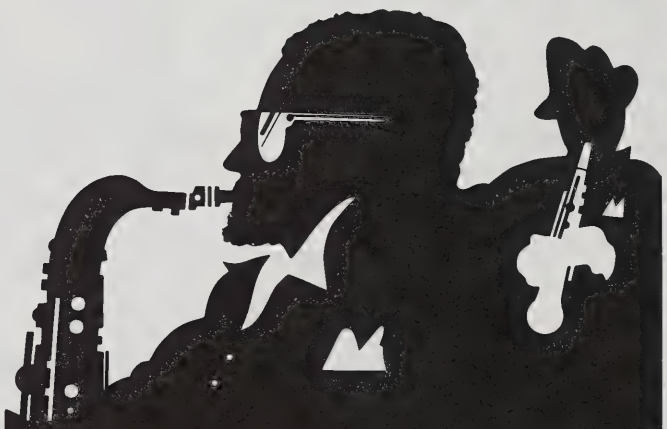
Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
†Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
†Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
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*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
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** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

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Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
Mark Ludwig
*Roberto Diaz

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Jerome Patterson
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

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Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

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Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

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Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

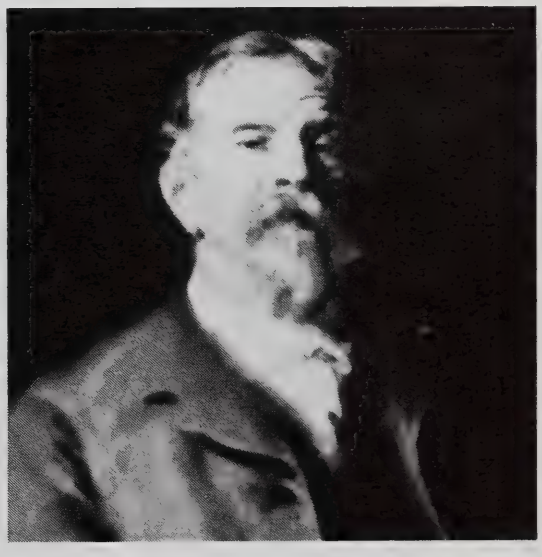
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

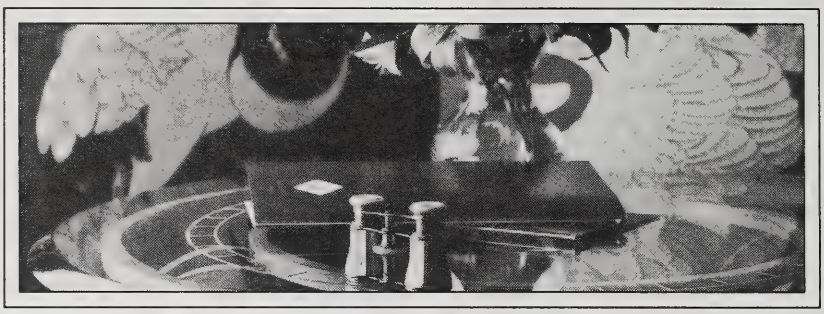
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



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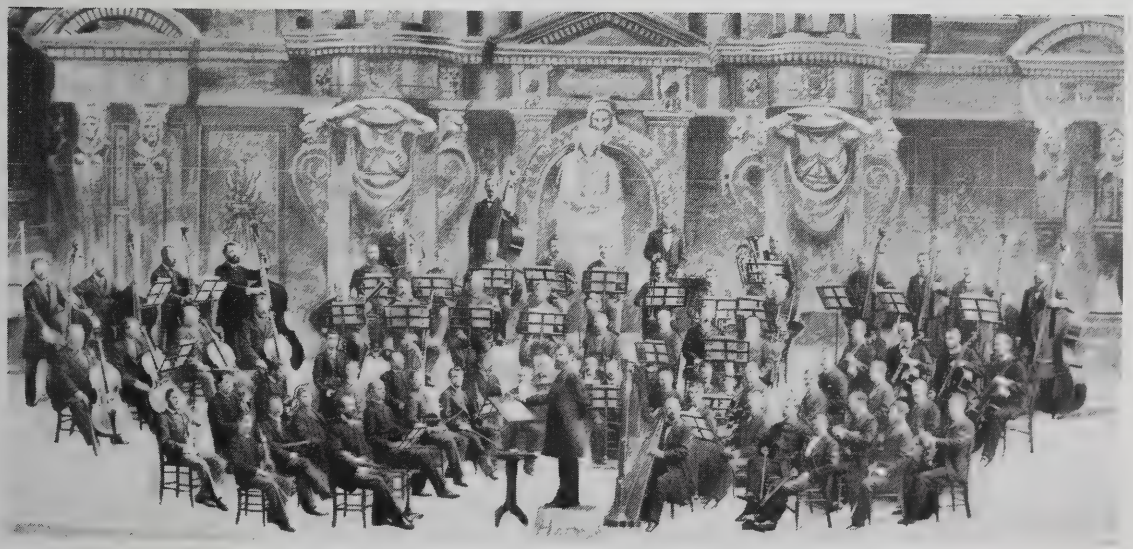
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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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JEFFREY TATE conducting

BEETHOVEN — Piano Concerto No. 3 in C minor, Opus 37
- Allegro con brio
- Largo
- Rondo: Allegro

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ELGAR — Symphony No. 2 in E-flat, Opus 63
- Allegro vivace e nobilmente
- Larghetto
- Rondo: Presto
- Finale: Moderato e maestoso

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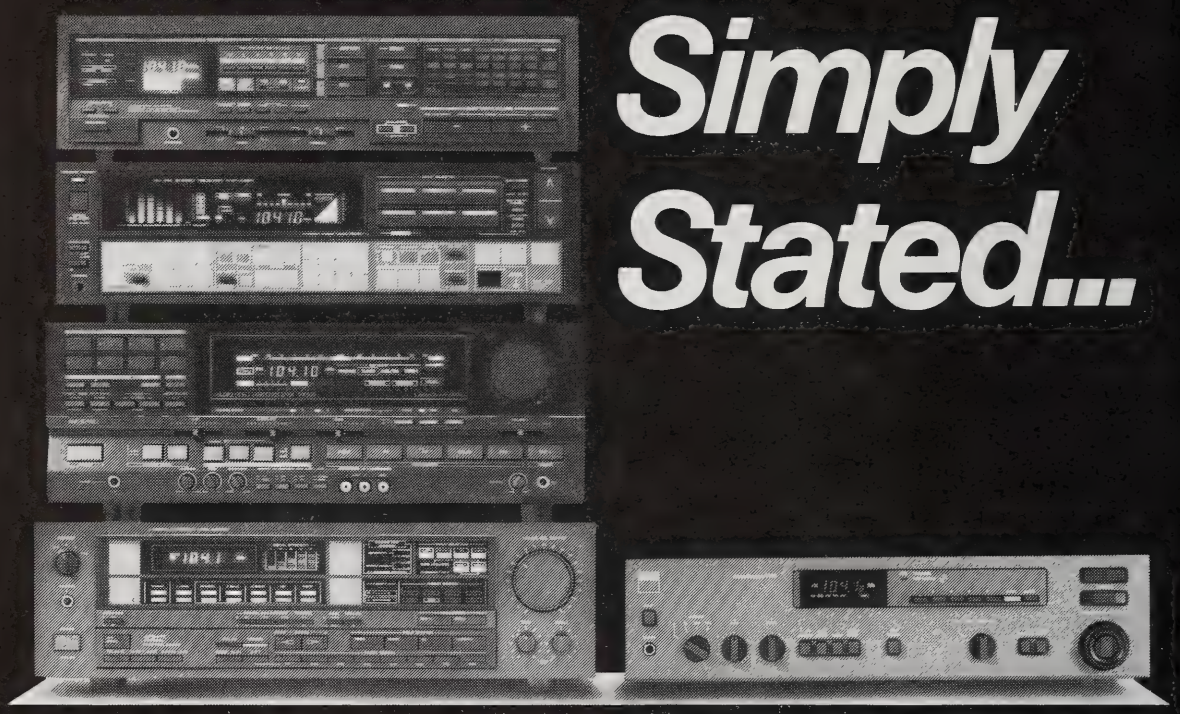
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Ludwig van Beethoven
Piano Concerto No. 3 in C minor, Opus 37



Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. Sketches for this concerto appear as early as 1796 or 1797, though the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on 5 April 1803 with the composer as soloist. Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza, possibly for the Archduke Rudolph; Rudolf Buchbinder will play that cadenza at this concert. The first performance in America took place in Boston's Tremont Temple on 8 December 1842 with George J. Webb conducting the forces of the Musical Fund Society and J.L. Hatton as the pianist. The concerto entered the repertory of the Boston Symphony Orchestra on 21 April 1888 with soloist Amy Beach (or, as she was always billed, Mrs. H.H.A. Beach) under the direction of Wilhelm Gericke. Since then Heinrich Gebhard and Katherine R. Heyman have performed the concerto under Gericke; Mrs. Emil Paur appeared as soloist with her husband conducting; Ferruccio Busoni with Max Fiedler; Alfred Cortot, Mischa Levitzki, and Rudolf Firkusny with Pierre Monteux; Eleanor Packard, Arthur Schnabel, and Myra Hess with Serge Koussevitzky; Harold Bauer and Byron Janis with Richard Burgin; Claudio Arrau, Clara Haskil, Firkusny, and Janis with Charles Munch; Grant Johannesen, Arthur Rubinstein, and Eugene Istomin with Erich Leinsdorf; Theodore Lettvin with William Steinberg; Rudolf Serkin with Max Rudolf; Vladimir Ashkenazy with Antal Dorati; Garrick Ohlsson with Seiji Ozawa; Malcolm Frager with Klaus Tennstedt; Serkin with Eugene Ormandy; Alexis Weissenberg with Emil Tchakarov; and Emanuel Ax with Kurt Masur, who gave the most recent performance at Tanglewood last August. The most recent Symphony Hall performance took place at the opening night gala concert of the 1982-83 season in September 1982, with Serkin and Ozawa. In addition to solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

One morning during the summer of 1799 Beethoven was walking through the Augarten* with Johann Baptist Cramer, one of the most brilliant pianists of his day

*In the Leopoldstadt suburb of Vienna, on an island located between the Danube proper and a semicircular man-made arm called the Danube Canal, there is a stretch of open meadowland that was once part of the Imperial hunting preserve. Emperor Joseph II opened it to the public as a garden in 1775, and for nearly half a century, the "meadow garden" ("*Augarten*" in German) featured, in addition to the usual alfresco pleasures, a rich musical life centered in a concert-hall-with-restaurant built there by the early 1780s. The concerts were held outdoors on summer days, usually on Thursday mornings at the extraordinary hour of half-past-seven. Mozart played there in at least one series of concerts, and Beethoven introduced his *Kreutzer* Sonata there; moreover his first five symphonies and first three piano concertos all came to be regularly featured at the Augarten concerts. (Although the Augarten ceased to function as an important concert location by 1830, there remains even today at least one musical connection: the Vienna Choir Boys are housed on the grounds, where they can presumably soak up lingering resonances of Mozart and Beethoven.)

and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his home town of London and had stopped in Vienna to look up Haydn, whose favorite he had been during Haydn's London visits a few years earlier. At this time he made the acquaintance of Beethoven. As the two men were strolling through the Augarten early one Thursday morning, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.

It is misleading to think of the concerto as "Opus 37," a number applied when the work was published four years after composition; rather it should be linked with the other compositions of 1799-1800: the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Still, even though it is an early work, the Third Piano Concerto shows a significant advance over its predecessors.

For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert that Beethoven himself produced to introduce several of his newest works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on 5 April 1803 in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*, which was ultimately produced there. The last rehearsal for the concert, on the day of the

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performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., when everyone broke for a lunch provided by Prince Lichnowsky, after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. Still, audiences were accustomed to sitting through three or four hours of musical performances in those days, yet they can scarcely have been expected to hear three large new compositions in a completely fresh and receptive frame of mind. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Ignaz Seyfried, the Kapellmeister of the Theater-an-der-Wien, had a special reason to remember the evening clearly:

> In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.

Seyfried's explanation for the empty pages in the solo part—that Beethoven had not had time to write it out—seems unlikely, since the concerto had been finished three years earlier (doubtless with details touched up in the interim). It is much more likely that the composer's failure to write out the solo part reflected his desire—for the moment, at any rate—to keep the concerto entirely to himself. Beethoven was still making his living in part as a piano virtuoso, and the pianist-composer's stock-in-trade was a supply of piano concertos that he and he alone could perform.

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony; even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived to be too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ferdinand Ries played the second performance, in July 1804, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven refused to write a cadenza for Ries, he eventually did compose one, probably for another of his students who may not have been competent to do so himself. It was written as an entirely separate manuscript, and in fact the two manuscripts—one of the concerto proper and one of the cadenza—suffered different fates, which brings up a musicological detective story with a happy ending. The cadenza has for a number of years been safely housed in the library of the Paris Conservatory. The concerto proper was part of the extraordinary music collection of the Prussian State Library in Berlin which, during World War II, was divided up into several smaller components and shipped away for safekeeping (to avoid damage in the event that Berlin was bombed). One of the subsections of the library's holdings completely disappeared for decades. Among the missing manuscripts was the autograph of Beethoven's C minor concerto. The collection was the object of a long and intensive search on the part of scholars who hoped that it had not been destroyed

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during the war and who pursued various rumors regarding the whereabouts of the collection. Finally, a member of the staff of the Natural History Department of the British Museum, who was tracing an important collection of zoological drawings that had been part of the same library shipment, managed to trace the collection to a Benedictine monastery in Grüssau (today the Polish village of Krzeszow), where it lay unidentified and uncatalogued long after the end of the war. The whole complicated account of secrecy, double-dealing, political pressure, and at least one violent death sounds more like James Bond than the usual activities of sober scholars.* Although there is still some dispute between Poland and East Germany as to the final disposition of the collection, this discovery—or, rather, rediscovery—is surely the most significant musical find of our lifetime, including as it does the manuscripts for all or part of Beethoven's Seventh, Eighth, and Ninth symphonies, over one hundred Mozart works including most of his major operas, various Haydn symphonies, many Bach cantatas, and some of the most famous works of Mendelssohn, including *Elijah*, the *Scottish* Symphony, *A Midsummer Night's Dream*, and the Violin Concerto. The collection is now largely located in the University Library of Krakow, and the autograph of Beethoven's Third Piano Concerto has happily been found again.

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

As the orchestral statement proceeds, Beethoven modulates rather early to the secondary key of E-flat (something else Mozart wouldn't have done—he would let the soloist engineer the appearance of the new key) and introduces the secondary theme. But then, as if suddenly recognizing his *faux pas*, he returns to the tonic major, C, and passes on to the closing thoughts, once again in C minor. The orchestra's definite close on the tonic threatens stasis, but the soloist enters with forthright scales that run directly into the principal theme, whereupon the real forward momentum begins.

The piano exposition restates all the major ideas that the orchestra has already presented but makes the modulation to the new key definitive with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement; Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the movement. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking

*There is an excellent popular account of the search for the missing manuscripts—and the misunderstandings, errors, lying, treachery, and personal and political complexities of post-war Europe that kept them underground for so long: Nigel Lewis, *Paperchase: Mozart, Beethoven, Bach . . . The Search for Their Lost Music* (London: Hamish Hamilton, 1980); for anyone even mildly interested in the subject, it makes gripping reading.

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rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherwordly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—Steven Ledbetter

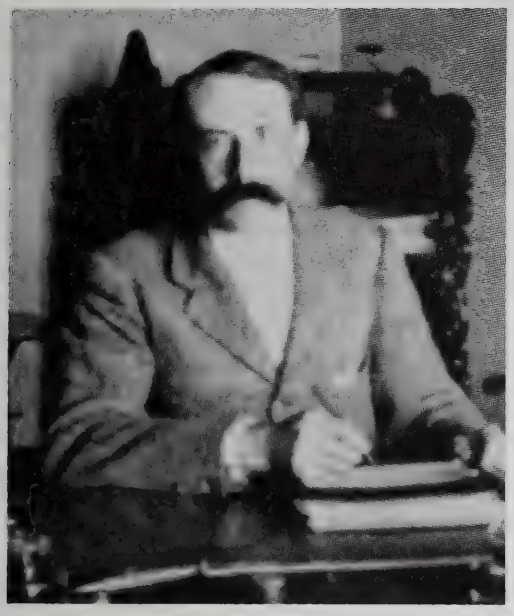
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Edward Elgar
Symphony No. 2 in E-flat, Opus 63



Edward Elgar was born at Broadheath, near Worcester, England, on 2 June 1857 and died in Worcester on 23 February 1934. Musical ideas that became part of the Second Symphony were conceived certainly as early as 1903 and perhaps even in the late 1890s, but the real work of composing the symphony as known today came only in the first months of 1911. The score was completed in February. It bears a dedication in memory of the then recently deceased King Edward VII. The first performance took place at the London Music Festival, Queen's Hall, on 24 May 1911; Elgar himself conducted. Leopold Stokowski conducted the first American performance with the Cincinnati Symphony Orchestra on 24 November 1911; the Boston Symphony performed it for the first time just three weeks later, on 11 December, under the direction of Max Fiedler. Since then the symphony has been performed here fairly infrequently, and almost always under the baton of an English conductor. Performances have been given by Sir Adrian Boult, Sir John Barbirolli, William Steinberg, and Andrew Davis, who led the most recent performances in January 1976. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, side drum, cymbals, tambourine (ad lib.), two harps, and strings.

In recent years Elgar's two symphonies have begun again to achieve an international popularity. Immediately after their premieres they were heard all around the world. Then artistic tastes changed, in large part because of the horrors of World War I, which brought a dramatic end—*Goodbye to All That*, as Robert Graves entitled his memoir of those years—to the notion that chivalry was always a great and noble thing and that Imperialism meant the inevitable betterment of "lesser breeds without the law." Elgar has always tended to be connected with the vanished glories of the pre-war years, with the close of Victoria's reign and the whole of Edward VII's. Probably because of the wonderful energy and swing of the *Pomp and Circumstance* marches, audiences who know little else of Elgar think of him as a musical spokesman for the British Empire—with the inevitable result these days that they consider him, if at all, in a merely patronizing tone.

This common view of Elgar is sadly mistaken. Few composers of his time wrote such intensely personal music. If he could sometimes be a tub-thumper for patriotic glories, he was far more often a complex man of strong and conflicting emotional crosscurrents, which are revealed in his best music. The range of musical styles within his large symphonic structures is broader than that of almost any composer except Mahler. In fact, Michael Kennedy, the author of valuable studies of both composers, finds the two men to be similar in a number of respects: both of them tended to write their autobiographies in their compositions (whether or not it was explicitly admitted); both conceived their music with reference to external events, though the material was eventually worked into an abstract formal pattern of some complexity and abstraction; and both filled their music with internal cross-references. Perhaps, then, it is the recent emergence of Mahler as a central figure in the

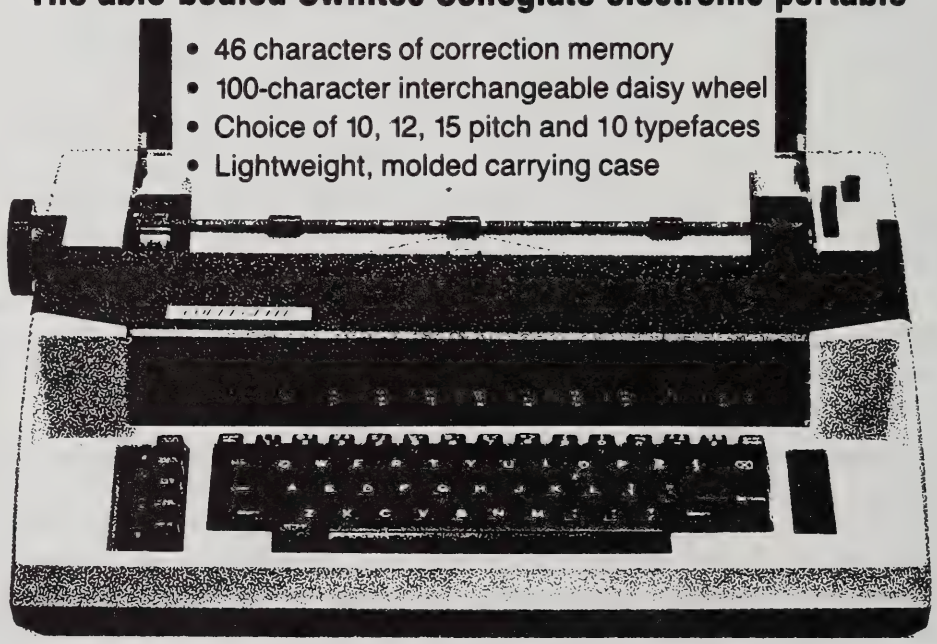
symphonic tradition that has played a role in the new interest given to Elgar. In the last decade, for the first time in many years, conductors of many nationalities have programmed and recorded the music of Elgar, who, for a long time, was regarded as too English to be performed by anyone else.

The Second Symphony has been slower to come into its own than the concertos or the First (the *Enigma* Variations, on the other hand, has long been part of the international repertory). Part of the reason may be its length and complexity, but I suspect that the principal reason is a purely external one that has prejudiced the score out of court. The score bears the following dedication:

> Dedicated
> to the Memory of
> His late Majesty
> King Edward VII
>
> ---
>
> This Symphony designed early in 1910 to be a loyal tribute bears its present dedication with the gracious approval of His Majesty the King.
> March 16th, 1911.

King Edward VII died on 6 May 1910, during a period when Elgar was thinking about the Second Symphony and actively involved in completing the Violin Concerto. The composer wrote to a friend, "These times are too cruel & gloomy. It is awful to be here now—that dear sweet-tempered King-Man was always so 'pleasant' to me . . ." His sense of loss was partly that of a patriotic Englishman, but it was also a personal loss. Audiences at the premiere of the Second automatically assumed that the elegiac second movement was a memorial tribute to the recently deceased monarch. By a natural logical leap, the entire symphony could be interpreted as a

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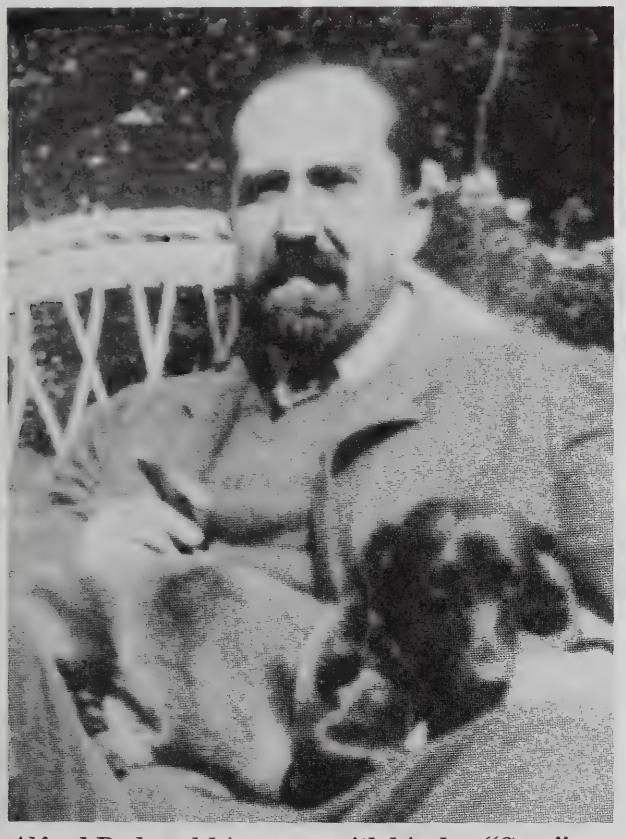
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glorification of the entire Edwardian era—unless one listens attentively to the music and hears how wide-ranging in mood it is, how utterly personal in feeling. In any case, the music that was regarded as a lament and a tribute to the late king had actually been written in 1904, as a response to the death of Alfred Rodewald, one of Elgar's closest friends. Thus the idea that the Second Symphony was intended by its composer as a glorification of the nation and the times simply has no basis either in the nature of the music itself or in the history of its composition.

Virtually all of Elgar's major compositions underwent a long period of gestation, though the actual act of final composition may have been rather rapid. We know for certain that some of the material that found its way into the Second Symphony existed as early as May 1904. Elgar wrote the music—which formed the basis of the second movement—while still in shock at the sudden death of his friend Rodewald, a textile magnate, conductor, and double bass player, to whom Elgar, a few years earlier, had given the right of first performing his first two *Pomp and Circumstance* marches. The forty-three-year-old Rodewald had suddenly become ill in November 1903, and had died before Elgar could see him. The composer was shattered. "He was the dearest, kindest, *best* friend I ever had . . . —forgive me. I am utterly broken up."

There may well be other old themes in the Second Symphony as well. We know that in the late 1890s Elgar was contemplating a symphony on the subject of General Gordon (who had been killed by the forces of the Mahdi at Khartoum). Whether or not he actually wrote down anything at the time, he did have a notebook labelled "Symphony" as early as 1901, when the young woman immortalized as "Dorabella" in the *Enigma* Variations saw it and heard Elgar play some of the themes. He also promised a symphony to his friend Hans Richter, who had conducted the brilliantly successful premiere of the *Enigma* Variations in 1899 and the much less successful



Alfred Rodewald in 1903, with his dog "Sam"

bravo!

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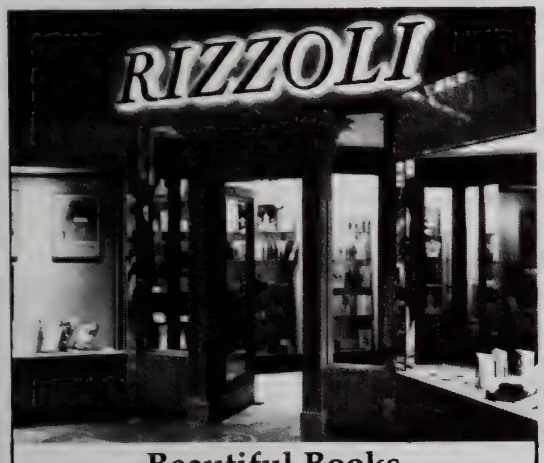
Jordan Marsh — A Unit of Allied Stores.

premiere of *The Dream of Gerontius* in 1900. In fact, in 1903-04, Elgar wrote a sketch as a musical portrait of Richter, labelled "Hans himself." This became an important theme in the finale of the Second Symphony eight years later. (In the meantime, Richter, who had triumphantly introduced the First Symphony in 1908, had been forced by failing eyesight to retire, so he never did conduct the symphony that contained his own portrait—and he may not even have been aware that Elgar had given the theme this label.)

After 1904 the work was put aside in favor of other projects. When Elgar came to write his First Symphony, it made use of entirely different musical material. It was also sensationally successful, achieving nearly 100 performances worldwide within the first year of its existence. The First Symphony marked the beginning of a flood of orchestral composition that continued with the Violin Concerto and the Second Symphony. Both of these last-named pieces were in the works at about the same time, and Elgar turned from one to another at various moments.

A visit to Venice in the late spring of 1909 gave him a musical idea that turned up in the third movement of the symphony. The summer, though, was devoted to the Violin Concerto, which was to keep him occupied most of the following year. By the beginning of October, however, Elgar started looking over his old sketches from 1903-04, possibly also whatever sketches he may have had for the unwritten "Gordon" symphony; he found himself eager to proceed with a second symphony. All during the winter the symphony and the concerto contended for his attention. Certain events—such as an April visit to Cornwall and Devon, with a stop at Tintagel—affected some passages and images in the symphony. He was in London on 6 May, when Edward VII died, but though the event was a sad one for Elgar, he had already conceived suitably elegiac music for Rodewald several years earlier, so it affected the new symphony scarcely at all.

The summer of 1910 was devoted to the completion of the Violin Concerto, which enjoyed a tremendous reception at its premiere in November. Not until the beginning of the new year did Elgar settle down to concentrate fully on the Second—but when he did, he pulled together the many strains noted in his sketchbooks over the years and organized them with extraordinary speed into a large and complex work. The gestation had been long, but he was ready for parturition. Starting in the middle of January 1911, he completed the elaborate first movement—finishing and orchestrating it—in just two weeks. On 29 January he wrote to "Windflower," Alice Stuart-Wortley, the daughter of the painter Millais and one of Elgar's closest



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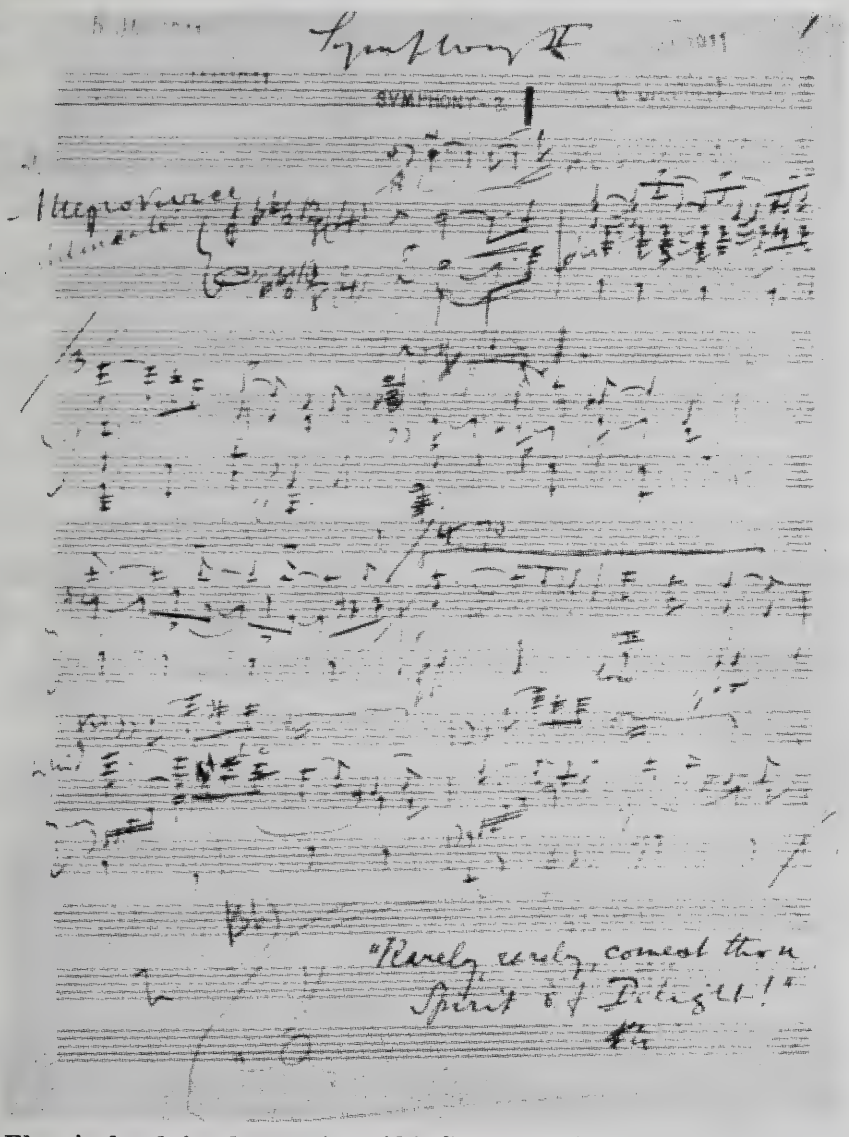
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confidantes, that the just-completed first movement was a record of the preceding year. "And I must tell you this: I have worked at fever heat and the thing is tremendous in energy."

He already had fully in mind the lines from Shelley that he was to write on the manuscript: "Rarely, rarely comest thou, Spirit of Delight." In fact, he referred to the work-in-progress as the " 'Spirit of Delight' Symphony," and on 1 February he quoted some other lines of Shelley's in reference to the work:

> I do but hide
> Under these notes, like embers, every spark
> *Of that which has consumed me.*

By this time he was working on the second movement, finishing it within a week. By mid-February he reported to "Windflower" that the third movement was done, "and very wild and headstrong it is with soothing pastoral strains in between and very brilliant." All that remained was "the great serene movement." This he completed by 28 February, thus putting the entire long score down on paper in the remarkably short period of six weeks. The composer's wife and staunchest supporter wrote in her diary, "E. finished his Symphony. It seems one of his very greatest works, vast in design and supremely beautiful" She found in it a summary of "our human life, delight, regrets, farewell, the saddest mood & then the strong man's triumph."



Elgar's sketch for the opening of his Symphony No. 2

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The first performance took place less than three months later. Since Elgar was widely recognized as the greatest living English composer, and since his First Symphony in 1908 and Violin Concerto in 1910 had both enjoyed tumultuous success, one would have expected a sellout crowd for the new work. Strangely enough the hall was far from filled. The audience response, moreover, was distinctly subdued. Elgar himself, always ready to perceive the worst, remarked to conductor Henry Wood, who was waiting at the edge of the platform when Elgar came off, "Henry, they don't like it." And to his friend W.H. Reed, the concertmaster of the orchestra, he simply said, "What's the matter with them, Billy? They sit there like a lot of stuffed pigs."
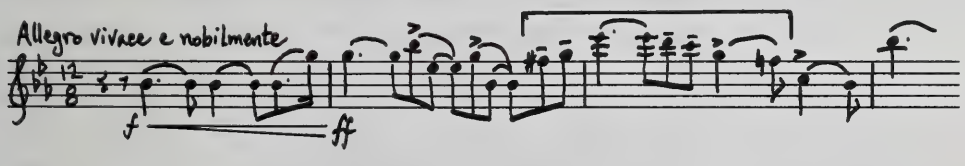
It may be that the audience expected the kind of grandiose ending that the First Symphony had offered, and that they were simply nonplussed by the calm conclusion of the new work. It is well-known among performers that soft endings almost never get the same degree of applause as big ones, unless they are played so magnificently that they entrance everyone in the audience. Conductors who play to the galleries prefer to end a concert with something loud rather than something hushed (this is surely the reason why the Brahms Third Symphony is the least frequently performed of his four essays in the medium). Moreover the year of mourning for the late king had ended, and concertgoers, in a festive mood for an impending coronation, may have felt the elegiac character of the second movement to be too subdued. If the audience response was not all Elgar could have hoped, the press recognized the importance of the new work. The *Telegraph* insisted that the Second Symphony was a better work than the First.

Nonetheless, the new score did not really enter the repertory until after World War I, and by the time of the composer's death twenty years later it was widely regarded as passé. The Second Symphony is more complicated in its moods than the First. Elgar insisted that it is about joy, yet it is a joy that is peculiarly transient, either just disappeared or perhaps not quite arrived. During a visit to America in the spring of 1913, Elgar wrote back to a friend offering some remarks that could be used as the basis of program notes for the first performance:

> To get near the mood of the Symphony the whole of Shelley's poem may be read, but the music does not illustrate the whole of the poem, neither does the poem entirely elucidate the music.
>
> The spirit of the whole work is intended to be high & pure joy: there are retrospective passages of sadness but the whole of the sorrow is smoothed out & ennobled in the last movement, which ends in a calm &, *I hope & intend*, elevated mood. N.B. private.

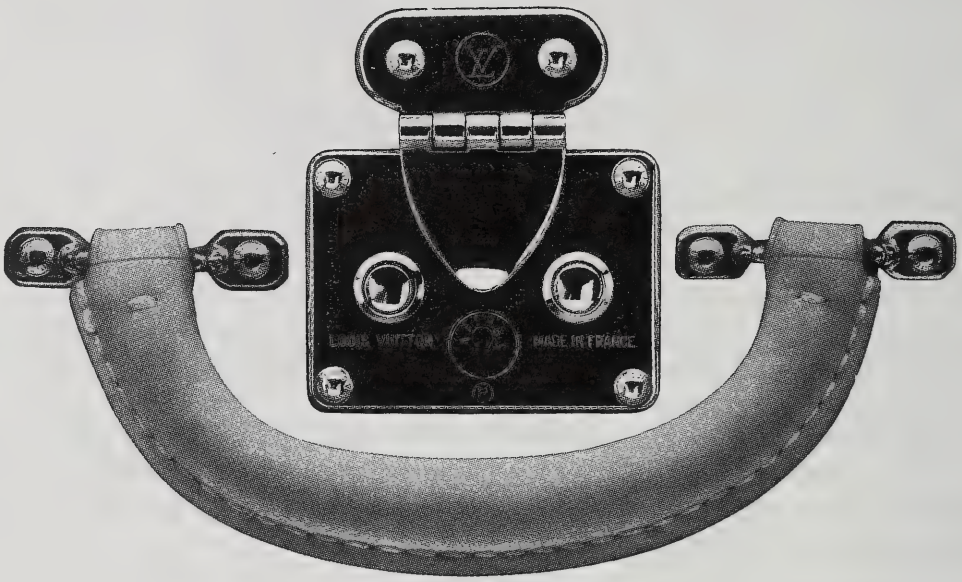
The symphony is not, indeed, a "translation" of Shelley's poem in anything like a direct way, but clearly Shelley spoke to Elgar, and a familiarity with the poem will certainly not get in the way of feeling Elgar's music. (Anyone desiring to make the attempt will find Shelley's "Song" reprinted at the end of these notes.)

The symphony opens with an air of confident energy—surely, this, at least, is the "Spirit of Delight" in our midst:



The figure marked by a bracket might even be called a "Spirit of Delight" theme; it recurs at many points throughout the score and lends itself to varying expressive moods. (Most important, it will end the entire symphony in a transformation of nostalgic character.) The skipping rhythm of the 12/8 meter is characteristic of most

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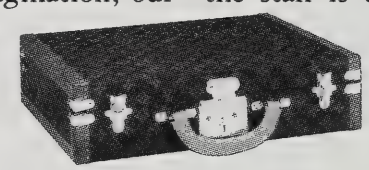


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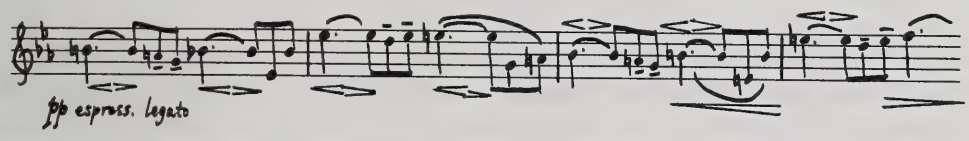
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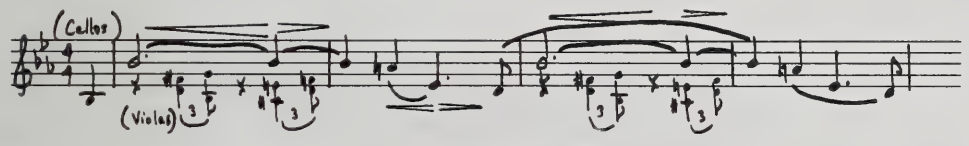
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of the ideas that follow in Elgar's long musical paragraphs, which are filled with various short figures that grow to substantial lengths.

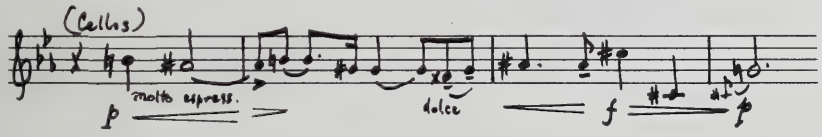
The basic rhythmic and melodic figure of the principal theme turns itself into a new idea, harmonized in a rapidly changing series of keys:



Most commentators consider this the second theme, though Elgar himself specified as such the broad cello melody that comes a few moments later.



Typically with Elgar, the musical discourse proceeds through the interaction of various elements, often fragmented and barely recognized at first hearing, set forth in contrapuntal array with the most varied and sensuous orchestral colors. It is filled with conflicting emotions so wide-ranging that Elgar's biographer Michael Kennedy is reminded of Mahler, not in the musical style, but in the sense of being often at the edge of hysteria. One particularly uncanny passage has the cellos playing in a high register against mysteriously pulsing percussion, muted strings, flickering chromatic runs in the flutes, and sustained soft brass:



After completing the movement, Elgar described this passage to Alice Stuart-Wortley: "I have written the *most extraordinary* passage I have ever heard—a sort of malign influence wandering thro' the summer night in the garden." This theme will return to haunt the superficially cheerful third movement.

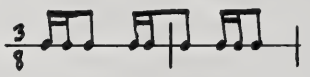
The second movement is the elegiac tribute that has sometimes been described as a funeral march. The main theme, presented in horns, clarinets, and flutes after a brief introduction, features hushed punctuation in the strings, harp, and percussion on the offbeats. This may be heard, perhaps, as the muffled drumbeats of a funeral march. Elgar himself did not think of it in these terms:

> The second movement formed part of the original scheme—before the death of King Edward—it is elegiac but has nothing to do with any funeral march & is a "reflection" suggested by the poem!

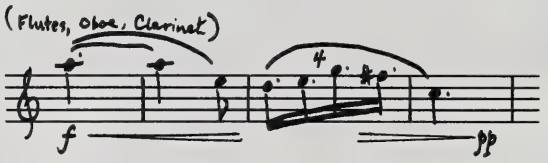
What follows, including three new themes in different styles and degrees of lamentation, creates as noble a movement as was ever composed by the man who invented the term "*nobilmente*," thinking it was a real Italian word. In the central climactic passage, the march figure returns with the off-the-beat punctuations now elaborated somberly in the strings and a poignant countermelody in triplets played *quasi rubato* by the solo oboe. Further working of the other themes leads to another climax and a dying away to the gentle close, soothed by references to the "Spirit of Delight."

Elgar noted that the third movement had been sketched on the busy, sunlit piazza of St. Mark in Venice. "I took down the rhythm of the opening bars from some itinerant musicians who seemed to take a grave satisfaction in the broken accent of the first four bars." The lively rhythm and bright colors of the flutes and clarinets

lend an air of gaiety, yet not utterly dispersing an undertone of foreboding. This is not due simply to the frequent trick of having the two-beat rhythmic figure



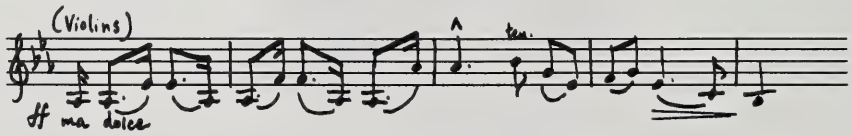
fall athwart the barline; that device is common enough in Italian popular music (which Elgar is suggesting here) of lighthearted, dancelike character. Elgar's apt description was "wild and headstrong with soothing pastoral strains in between and very brilliant." The pastoral strain was a little drooping figure for woodwind, which Elgar labeled "Windflower" on the sketches, a nickname he used for Mrs. Stuart-Wortley:



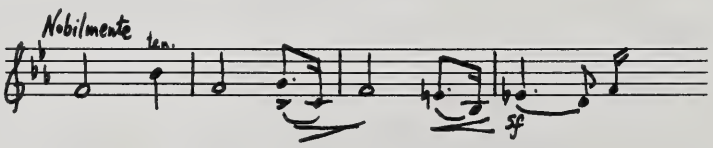
The principal material returns, determined to be cheerful, but it is enigmatically wiped aside by the return of the "malign influence" theme from the first movement. The percussion begins a relentless pounding, and the brass instruments burst any conception of the lyrical that this tune might have had. Elgar later told someone that he associated this passage with lines from Tennyson's "Maud" describing rolling wheels and horses' hooves:

> Dead, long dead,
> Long dead!
> And my heart is a handful of dust
> And the wheels go over my head.
>
> * * *
>
> And the hoofs of the horses beat, beat
> The hoofs of the horses beat,
> Beat into my scalp and brain.

After the emotional wringing of the third movement, the finale apparently begins in a quite abstract way. Elgar himself commented that it "speaks for itself, I think: a broad, sonorous rolling movement throughout—in an elevated mood." Compared to the emotion-laden themes of some of the earlier passages, this opening seems almost to invite fugal elaboration, as if its invention was architectural not affective. A new theme now seems confident, assertive:



And it is followed by another noble theme sketched years earlier as a tribute to Hans Richter, and labeled "Hans himself":



The ending brings elevated repose from the emotional trials of the first three movements and the energetic outpouring of the last. We seem to be ready for a conventional triumphant close (like that of the First Symphony) when the orchestra begins a long diminuendo and gradually reintroduces the "Spirit of Delight" very

slowly, like an extended sigh. The quiet, understated, wistful cadence is pure Elgar, an expression of the composer whose moods could change almost instantly from utter ebullience to severe depression. The first audiences were nonplussed by this ending, it seems. Nothing grandiose, nothing pompous, and above all, no intimations of Imperial glory. Anyone who can hear the Second and maintain that Elgar was nothing but the house composer of the British Empire just hasn't been listening! The close is "calm" and "elevated," as Elgar intended, but it is also tinged with regret: the "Spirit of Delight" has proven evasive; she still comes but rarely and never lingers long.

—S.L.

SONG

I

Rarely, rarely comest thou.
  Spirit of Delight!
Wherefore hast thou left me now
  Many a day and night?
Many a weary night and day
'Tis since thou are fled away.

II

How shall ever one like me
  Win thee back again?
With the joyous and the free
  Thou wilt scoff at pain.
Spirit false! thou hast forgot
All but those who need thee not.

III

As a lizard with the shade
  Of a trembling leaf,
Thou with sorrow art dismayed;
  Even the sighs of grief
Reproach thee, that thou art not near,
And reproach thou wilt not hear.

IV

Let me set my mournful ditty
  To a merry measure;
Thou wilt never come for pity,
  Thou wilt come for pleasure;
Pity then will cut away
Those cruel wings, and thou wilt stay.

V

I love all that thou lovest,
  Spirit of Delight!
The fresh earth in new leaves dressed,
  And the starry night;
Autumn evening, and the morn
When the golden mists are born.

VI

I love snow, and all the forms
  Of the radiant frost;
I love waves, and winds, and storms,
  Everything almost
Which is Nature's, and may be
Untainted by man's misery.

VII

I love tranquil solitude,
  And such society
As is quiet, wise, and good;
  Between thee and me
What difference? but thou dost possess
The things I seek, not love them less.

VIII

I love Love—though he has wings,
  And like light can flee,
But above all other things,
  Spirit, I love thee—
Thou art love and life! Oh, come,
Make once more my heart thy home.

—*Percy Bysshe Shelley*

More . . .

The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). Tovey's essay on the Third Concerto is available in his *Essays in Musical Analysis* (Oxford paperback), and Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (University of Washington paperback). The Boston Symphony Orchestra has recorded the Beethoven Third Concerto with pianist Rudolf Serkin; Seiji Ozawa conducts (Telarc compact disc, coupled with the Choral Fantasy). Russell Sherman's reading with Václav Neumann and the Czech Philharmonic can be found on the Pro Arte label. Alfred Brendel's reading with the Chicago Symphony under James Levine has just been reissued on a compact disc (Philips). The classic set of the five concertos

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performed by Leon Fleisher with George Szell conducting the Cleveland Orchestra is happily still available (CBS). Other strong contenders include Serkin's older recording with the New York Philharmonic under Leonard Bernstein (CBS), and the version by Maurizio Pollini with Karl Böhm and the Vienna Philharmonic (DG).

Recent years have seen a plethora of new Elgar publications to complement the large older literature, of which the personal recollections still retain their interest and importance. Among the older books, there are recollections by violinist W.H. Reed in *Elgar As I Knew Him* (Oxford), and by two of the composer's personal friends, Mrs. Richard Powell (the "Dorabella" of the *Enigma Variations*) in *Edward Elgar: Memories of a Variation* (Methuen), and Rosa Burley, headmistress of the school where he taught for some years, in *Edward Elgar: The Record of a Friendship* (Barrie & Jenkins); all are filled with interesting insights into the complexities of Elgar's personality. Some of them are currently out of print, but they can be found in many music libraries. The best and most up-to-date single study is Michael Kennedy's *Portrait of Elgar* (Oxford), which has just appeared in a revised second edition taking into account the most recent research. The same author's *Elgar Orchestral Music* in the BBC Music Guides (University of Washington paperback) provides brief, but very informative, descriptions of the music. Other worthwhile studies include Percy M. Young's older book *Elgar O.M.* and Ian Parrott's briefer volume *Elgar* in the Master Musicians series (Dent). Elgar's letters are vivid reflections of his personality and his sometimes rapid shifts of mood. The most recent large study is a book dealing with Elgar as a creative artist by Jerrold Northrup Moore (Oxford), who has also produced a thorough discography of Elgar's own work as a conductor. Two volumes of letters published in England and not, apparently, in this country, are essential sources; both are edited by Percy M. Young: *Letters of Edward Elgar and Other Writings* (Geoffrey Bles, 1956) and *Letters to Nimrod: Edward Elgar to August Jaeger, 1897-1908* (Dennis Dobson, 1965). Donald Francis Tovey's analysis of the Second Symphony may be found in his *Essays in Musical Analysis* (Oxford paperback).

Considered rather passé just a short time ago, Elgar's symphonies have been making something of a comeback in recent years, though they still are most frequently performed by English conductors, even when they appear outside of the composer's homeland. The record companies' habit of dropping recordings that are only a few years old has deprived us of some fine readings, including a number by non-British conductors, a sign that Elgar is beginning truly to enter the international repertory. Currently available recordings include readings by Sir Alexander Gibson with the Scottish National Orchestra (Chandos) and James Loughran with the Hallé Orchestra (Nonesuch). I am informed that Bernard Haitink has recorded the Second with the Philharmonia Orchestra on an EMI compact disc, but it is available—with difficulty—only from foreign sources.

—S.L.

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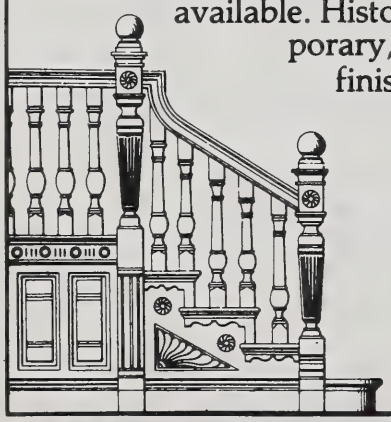
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Jeffrey Tate



One of the world's most sought-after conductors, Jeffrey Tate becomes principal conductor of the Royal Opera, Covent Garden, in September 1986. As principal conductor of the English Chamber Orchestra, the first in that ensemble's twenty-five-year history, he appears frequently with them in London, on tour, in festival performances, and on recordings. Mr. Tate appears regularly at the Metropolitan Opera, where he conducts Mozart's *Idomeneo* during the current season and leads a new production of *Die Fledermaus* next year. At the Geneva Opera, where he is principal guest conductor, he conducts Verdi's *Falstaff* this coming June.

Born in Salisbury, England, Jeffrey Tate studied at the London Opera Centre after graduating from Cambridge with a doctor of medicine degree. He gained early experience at the Royal Opera, Covent Garden, assisting such conductors as Sir Georg Solti, Sir Colin Davis, Rudolf Kempe, and Carlos Kleiber. He assisted Pierre Boulez at Bayreuth on the 1976 Chereau *Ring* cycle and in the 1979 world premiere of the complete three-act *Lulu* by Alban Berg at the Paris Opera. Mr. Tate has been associated with the Cologne Opera and Göteborg Opera of Sweden. Since his Metropolitan Opera debut in 1980 with *Lulu*, Mr. Tate has conducted performances there of *Der Rosenkavalier*, *The Rise and Fall of the City of Mahagonny*, *Don Giovanni*, *Così fan tutte*, *Wozzeck*, *Lohengrin*, and the Met's Stravinsky "triple bill" of *The Rite of Spring*, *Le Rossignol*, and *Oedipus Rex*. He made his Royal Opera debut in 1983 with Mozart's *La clemenza di Tito* and appeared there last June conducting Strauss's *Ariadne auf Naxos*, which he had conducted as a new production at the Paris Opera in 1984. Last summer, Mr. Tate made his Salzburg Festival debut conducting the world premiere of Hans Werner Henze's adaptation of Monteverdi's *Il ritorno d'Ulisse in patria*.

Following his debut with the London Symphony Orchestra in July 1984, Mr. Tate has made important orchestral appearances with the Orchestre National de France, the Rotterdam Philharmonic, the Orchestre de la Suisse Romande, and the Tonhalle Orchestra of Zurich. In North America, following his orchestra debut with the Toronto Symphony last season, he appeared with the Montreal Symphony. This season he makes his debut with the Boston Symphony Orchestra and the San Francisco Symphony, and also returns to Toronto. In addition, he recently conducted *Capriccio* at Carnegie Hall as part of its Strauss opera series. For EMI, Jeffrey Tate is recording the complete Mozart wind concertos, a series of Haydn symphonies, and selected Mozart symphonies, and later in the season he begins a long-term recording project with the Dresden Staatskapelle. For Philips, Mr. Tate is recording the complete Mozart piano concertos with Mitsuko Uchida and the English Chamber Orchestra. Recent releases include two albums of Canteloube's *Songs of the Auvergne* with Kiri Te Kanawa and the English Chamber Orchestra on the Decca label.



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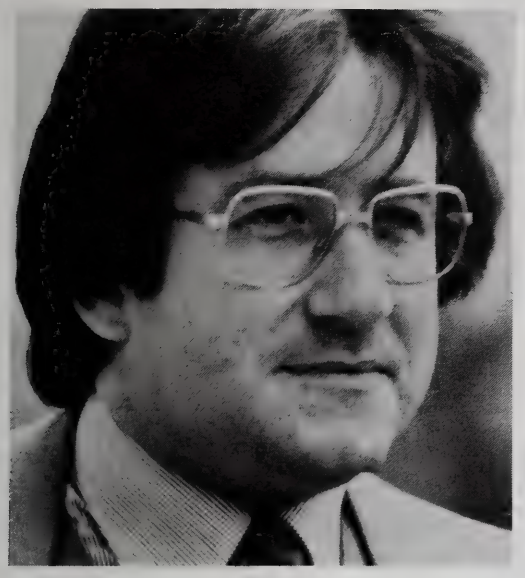
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Rudolf Buchbinder



Recognized as one of the important pianists on the international scene, Rudolf Buchbinder performs regularly with such distinguished conductors as Abbado, Giulini, Jochum, Blomstedt, Kempe, Martinon, Marriner, Dorati, Leinsdorf, and Sawallisch, and with such renowned orchestras as the Vienna Philharmonic, the Berlin Philharmonic, the Vienna Symphony, the London Philharmonic and Royal Philharmonic, the Orchestre de Paris, Concertgebouw Orchestra of Amsterdam, Chicago Symphony, Los Angeles Philharmonic, New York Philharmonic, Cleveland Orchestra, and National Symphony. During the 1982-83 season, Mr. Buchbinder made his debut with the New York Philharmonic under the direction of Zubin Mehta in Beethoven's Piano Concerto No. 3 and with the Cleveland Orchestra under the direction of Christoph von Dohnányi in the Schumann Piano Concerto at the Blossom Festival. That same season he appeared with the Los Angeles Philharmonic and Michael Tilson Thomas performing the Mozart Piano Concerto in E-flat, K.271. Returning to North America during the 1984-85 season, he appeared as soloist with the Detroit Symphony and Herbert Blomstedt, the Minnesota Orchestra with Neville Marriner, the Los Angeles Philharmonic, and the Montreal Symphony, and made his recital debut on the Ambassador International Cultural Foundation Performing Arts Series of Pasadena. Mr. Buchbinder's current season includes solo appearances with the San Francisco Symphony with Herbert Blomstedt, the St. Paul Chamber Orchestra with Pinchas Zukerman, and the Oregon Symphony. He will also be heard in more than 120 engagements throughout Europe. Since the 1981-82 season, Mr. Buchbinder has been performing the complete cycle of Beethoven sonatas in such major European cities as Zurich, Vienna, Munich, Frankfurt, Paris, Rome, Turin, and Geneva. He has recorded more than fifty albums for Telefunken, including the complete Beethoven sonatas and an eighteen-disc set of Haydn's complete works for piano, which was awarded the Grand Prix du Disque in 1976. Equally respected for his chamber music performances, Rudolf Buchbinder has appeared with Kyung-Wha Chung, Henryk Szeryng, Nathan Milstein, and Heinrich Schiff, and he has recorded the complete Beethoven cello works with Janos Starker.

Born to Viennese parents in 1946, Rudolf Buchbinder has lived his entire life in Vienna, where he began his piano studies when he was five. At age fifteen he earned first prize at the ABD (German Radio Network) competition in Munich; a year later he won first prize at the Harriet Cohen Competition. When he was twenty, he received a special award at the Cliburn Competition. Mr. Buchbinder's first tours outside Europe were to Central and South America and Japan when he was nineteen; he now appears regularly on five continents. This week's performances of the Beethoven Third Piano Concerto are his first appearances with the Boston Symphony Orchestra.

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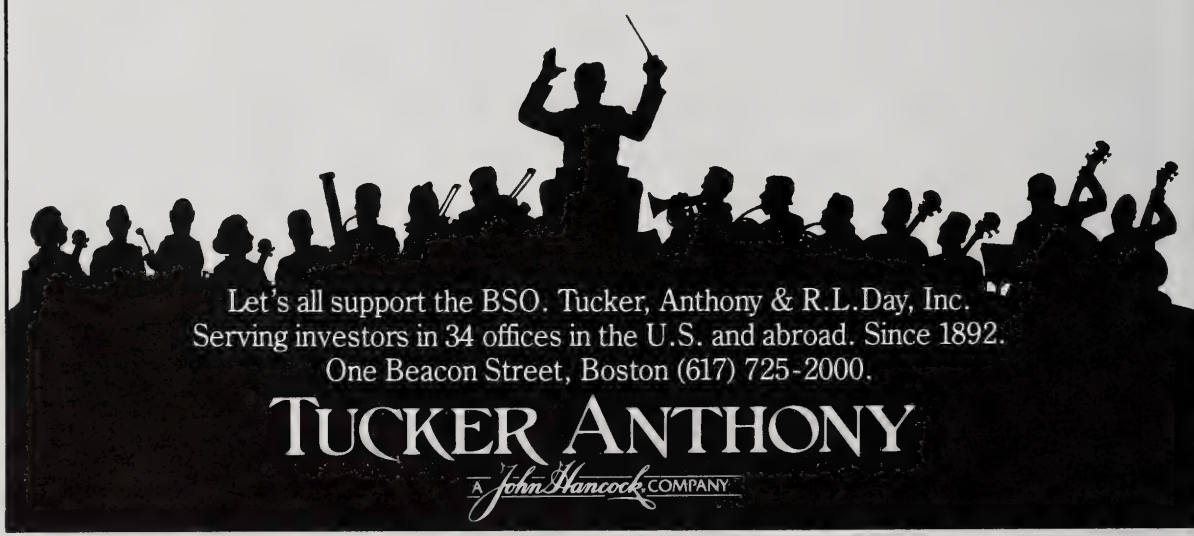
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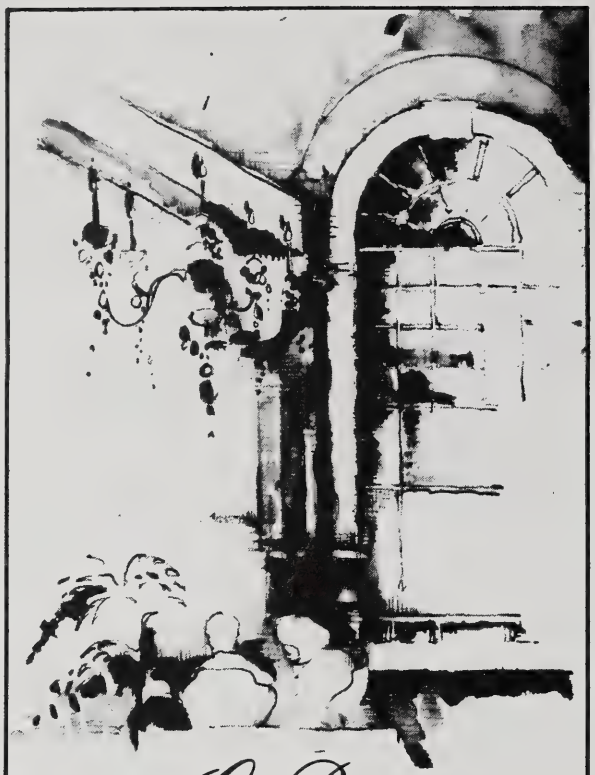
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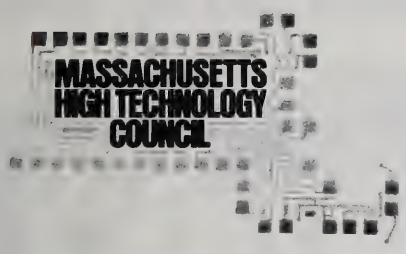
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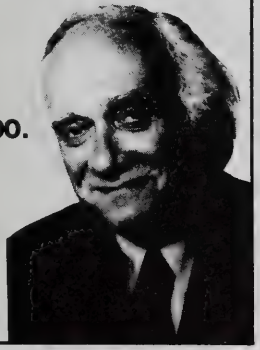
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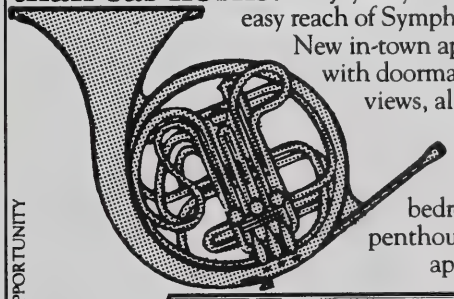
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BSO

Friends Weekend at Tanglewood

The Friends of the BSO have the opportunity to travel to Tanglewood via chartered bus for three days of spectacular music by the Boston Symphony Orchestra the weekend of 25-27 July. This summer, the Friends Weekend includes the BSO concerts on Friday and Saturday evenings, as well as on Sunday afternoon. Performances include Seiji Ozawa conducting music of Brahms, Haydn, and Beethoven, Leonard Bernstein conducting music of Tchaikovsky and Bernstein, and solo appearances by violinist Mi Dori and pianists Peter Serkin and Alfred Brendel. The Friends will stay at the Red Lion Inn and will have door-to-door service provided by Greyhound Bus for all events. Dinner Friday night will be at the Pittsfield Country Club. Lunch on Saturday will be at Seranak, the former home of Serge Koussevitzky, and dinner will be at Mahkeenac Farm, adjacent to the Tanglewood grounds. Sunday luncheon at Blantyre will precede the 2:30 p.m. concert. Anticipated arrival time in Boston on 27 July is 8 p.m.

The weekend is available to Friends of the BSO who have donated a minimum of $40. Space is limited to 42 people on a first-come, first-served basis. The cost of the weekend, $375 per person, double occupancy ($485 for single occupancy), includes a $50 tax-deductible contribution to the orchestra and covers transportation, lodging, meals (excluding breakfast), and concert tickets. For further information, please call the Volunteer Office at 266-1492, ext. 177.

Art Exhibits in the Cabot-Cahners Room

The Boston Symphony Orchestra is pleased that, for the twelfth season, various Boston-area galleries, museums, schools, and nonprofit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 5 May are works from the Lettering Arts Guild, to be followed by works from Wenniger Graphics through 2 June.

BSO Business & Professional Leadership Program

Corporate support of the BSO has more than tripled in the past three years, with the result that nearly 400 companies are contributing more than $1 million annually to the orchestra. This has been accomplished through the activities of the BSO Business & Professional Leadership Program, which was founded in 1980 by area executives in recognition of the BSO's significant contribution to the corporate community. The program is overseen by a committee including business leaders from companies throughout New England, making it possible for businesses to participate in the life of the Boston Symphony Orchestra through some of the most original and exciting programs of their kind in America: "Presidents at Pops," "A Company Christmas at Pops," the BSO Corporate Enrichment Program, leadership dinners held in Symphony Hall, and special-event underwriting. Contributions for membership begin at $1,000. For further information on how your company or professional partnership can join this program, contact Eric Sanders in the BSO Corporate Development Office, (617) 266-1492.

In Appreciation

Travel arrangements for Monsieur and Madame Messiaen have been generously provided by Air France, and their accommodations in Boston by the Hotel Meridien. The Boston Symphony Orchestra is most grateful to both companies for their support.

BSO Guests on WGBH-FM-89.7

The featured guests with Ron Della Chiesa during the intermissions of live Boston Symphony broadcasts for the rest of the season will be Harry Ellis Dickson (11 and 12 April), and the co-chairmen of this year's "Opening Night at Pops," Susan Reeder (18 and 19 April) and Molly Millman (25 and 26 April).

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



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BSO Members in Concert

Max Hobart leads the Civic Symphony Orchestra of Boston in Bartók's *Deux Images*, Bizet's Symphony in C, and the Brahms Piano Concerto No. 2 with soloist David Deveau on Sunday, 27 April at 3 p.m. in Jordan Hall at New England Conservatory. Tickets are available at $10 and $7. For further information, please call 326-8483.

Ronald Feldman leads the Mystic Valley Orchestra in Kyr's *The Greater Changing* (world premiere), Schubert's *Unfinished* Symphony, and Bach's Double Harpsichord Concerto in C minor, with Mark Kroll as a featured soloist, on Saturday, 3 May at 8 p.m. at Paine Hall, Harvard University, and on Sunday, 4 May at 8 p.m. at Dwight Auditorium, Framingham State College. Tickets for the Cambridge concert are $6 ($4 students, seniors, and special needs). Tickets for the Framingham concert are $8 ($5 students, seniors, and special needs).

BSO members Jules Eskin, principal cello, and Aza Raykhtsaum, violin, perform music of Beethoven, Mendelssohn, and Dvořák with pianist Yvette Roman Schleifer at the French Library in Boston, 53 Marlborough Street, on Sunday, 4 May at 5 p.m. For ticket information, call 266-4351.

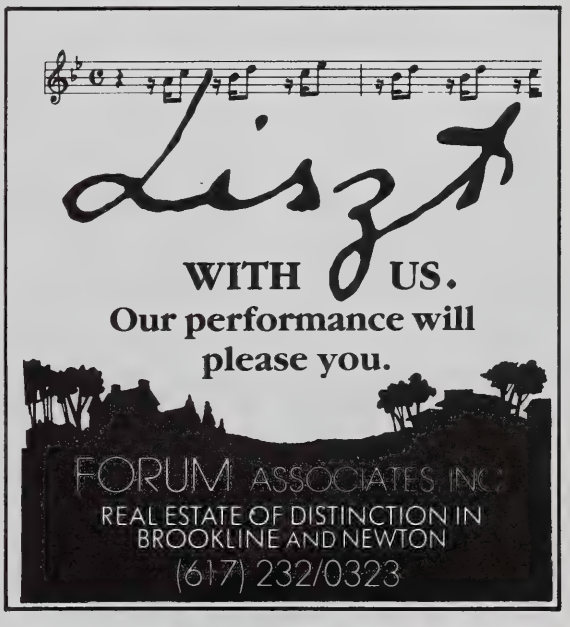
The Boston Artists Ensemble, founded in 1980 by its director, BSO cellist Jonathan Miller, performs the Schubert E-flat and Ravel piano trios on Sunday, 4 May at 7 p.m. at Ellsworth Hall at Pine Manor College in Brookline. Tickets are $7 ($5 students and senior citizens); for further information, call 266-2322.

The North Shore Philharmonic, Max Hobart, music director, performs music of Offenbach, Poulenc, and Schumann's Symphony No. 3, *Rhenish*, on a program featuring pianists Anthony and Joseph Paratore with narrator Robert J. Lurtsema in Saint-Saëns's *Carnival of Animals* on Sunday, 4 May at 7:30 p.m. at Salem High School auditorium. For ticket information, please call 1-631-6513.

BSO concertmaster Malcolm Lowe is soloist in the Brahms Violin Concerto with Ronald Knudsen conducting the Newton Symphony Orchestra on Sunday, 4 May at 8 p.m. at Aquinas Junior College in Newton. Also on the program is Richard Strauss's *Death and Transfiguration*. Tickets are $8 at the door or by advance reservation—call 965-2555.

Pre-Concert Supper Series

Subscribers to the BSO evening concerts are invited to attend one or all of the outstanding supper series programs offered during the 1985-86 season. Sponsored by the Boston Symphony Association of Volunteers, "Supper Talks" (formerly "Pre-Symphony Suppers") combine dinner and an informative talk by a BSO member. "Supper Concerts" (formerly "Chamber Preludes") give concertgoers the opportunity to hear members of the Boston Symphony perform chamber music in the intimate setting of the Cabot-Cahners Room. The final Supper Concert of the season will take place at 6 p.m. on 24 April. The one-hour concert, which is followed by supper in the Cohen Annex, will feature works by composers whose symphonic music is scheduled on that evening's BSO concert. Single tickets are available at $16.50. The price of dinner is included. For reservations and further information, please call the Volunteer Office at 266-1492, ext. 177.



Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.
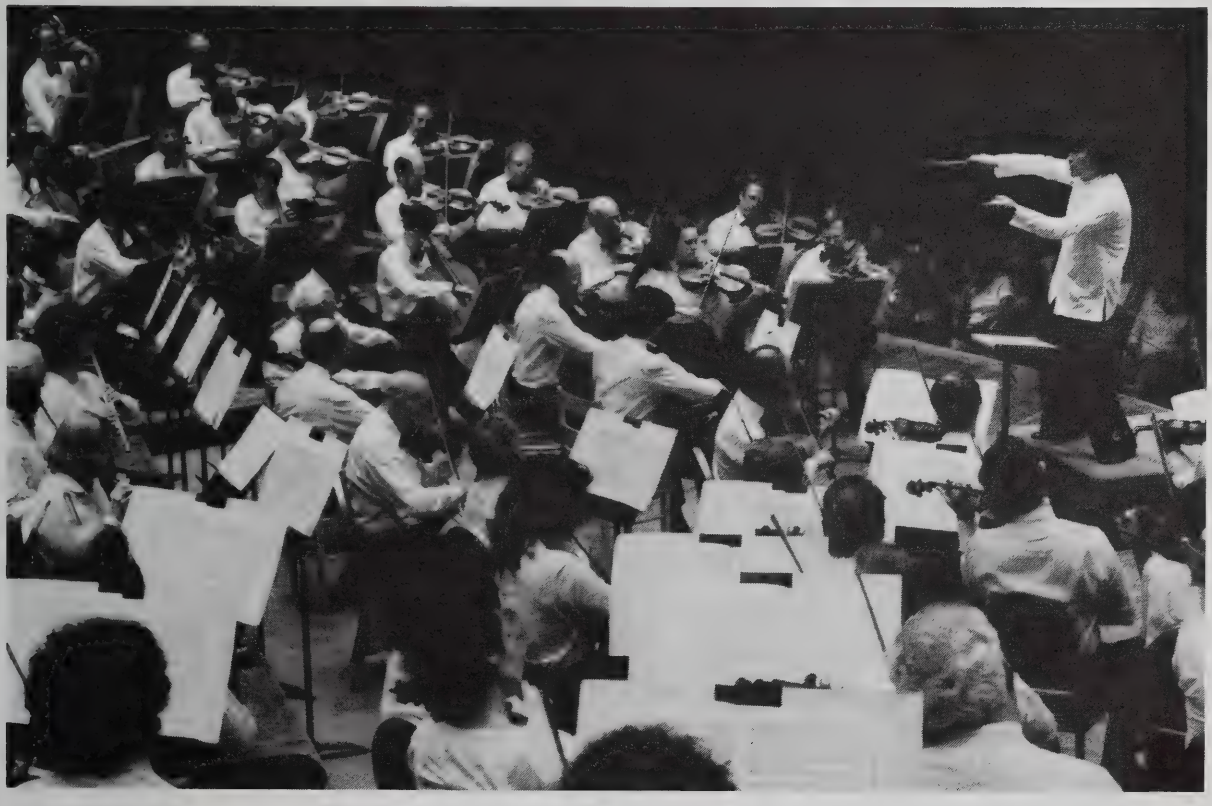
As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returned with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa will lead the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* in April 1986 in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



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First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
†Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
†Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Jerome Patterson
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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Monday, April 14:	7 to 11 p.m.

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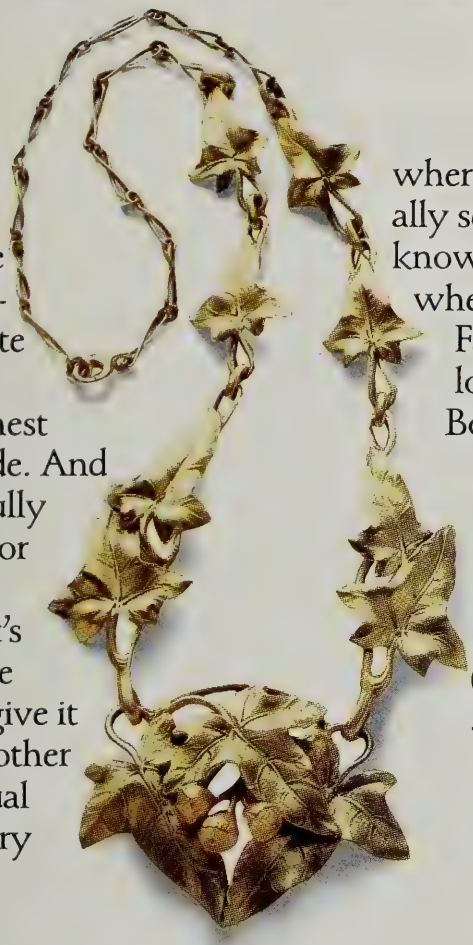
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- invitations to the annual new Friends reception and other special events
- the opportunity to purchase tickets for the opening night concerts of the BSO and Pops in advance of public sale
- a subscription to *BSO*, the quarterly newsletter of the orchestra

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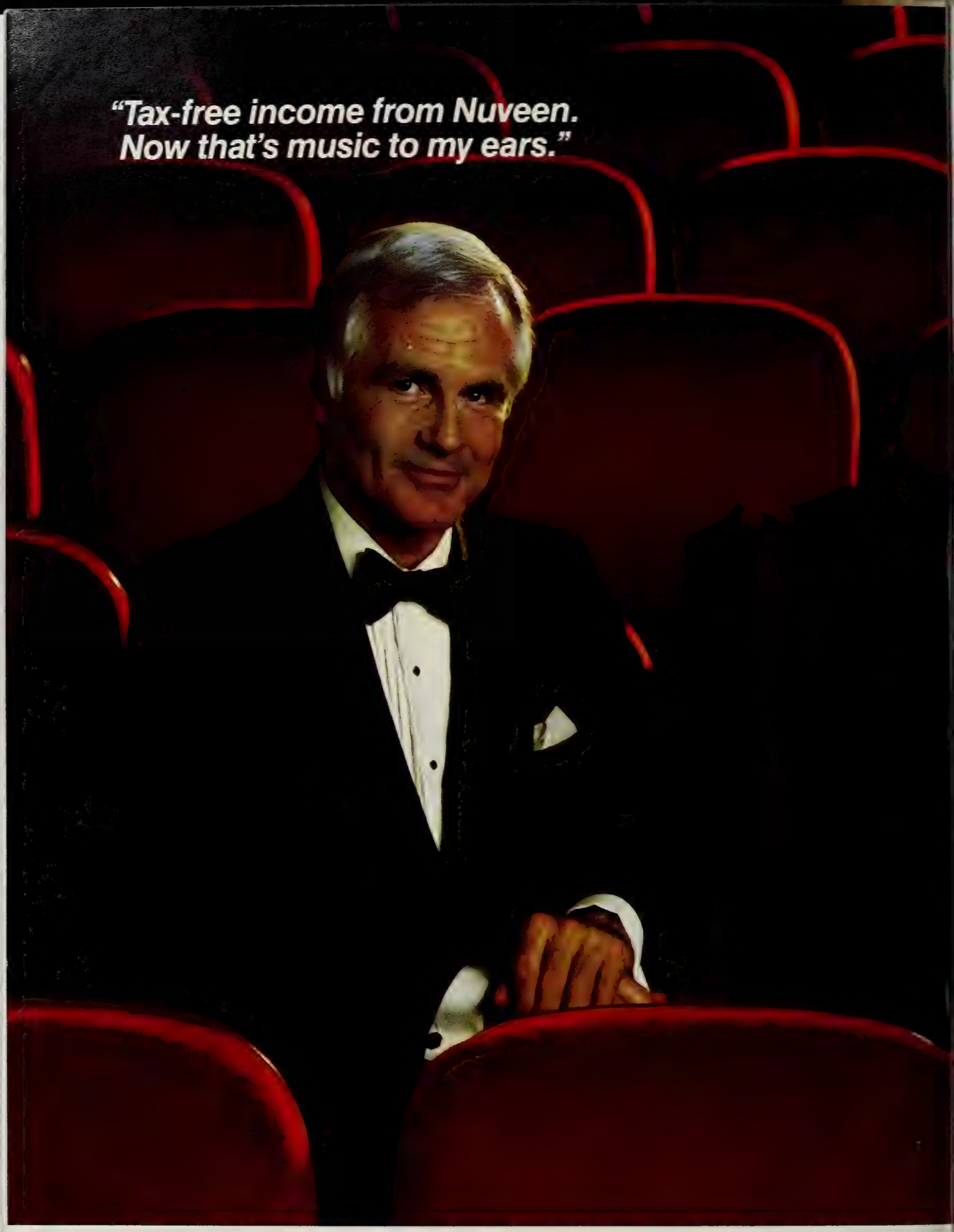
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Mèanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of musie." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson



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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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SEIJI OZAWA conducting

MESSIAEN — Three Tableaux from
St. Francis of Assisi: Franciscan Scenes in Three Acts and Eight Tableaux
(American premiere)

Third Tableau: St. Francis Kisses the Leper
Seventh Tableau: The Stigmata

INTERMISSION

Eighth Tableau: Death and New Life

JOSÉ VAN DAM, bass-baritone (St. Francis)
KATHLEEN BATTLE, soprano (the Angel)
KENNETH RIEGEL, tenor (the Leper)
PHILIPPE ROUILLON, baritone (Brother Leo)
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Chorus soloists:
Edward J. Kiradjieff, tenor (Brother Masseo)
Aubrey Botsford, bass (Brother Rufino)
Edward E. Dahl, bass (Brother Bernard)
Timothy Lanagan, bass (Brother Sylvester)

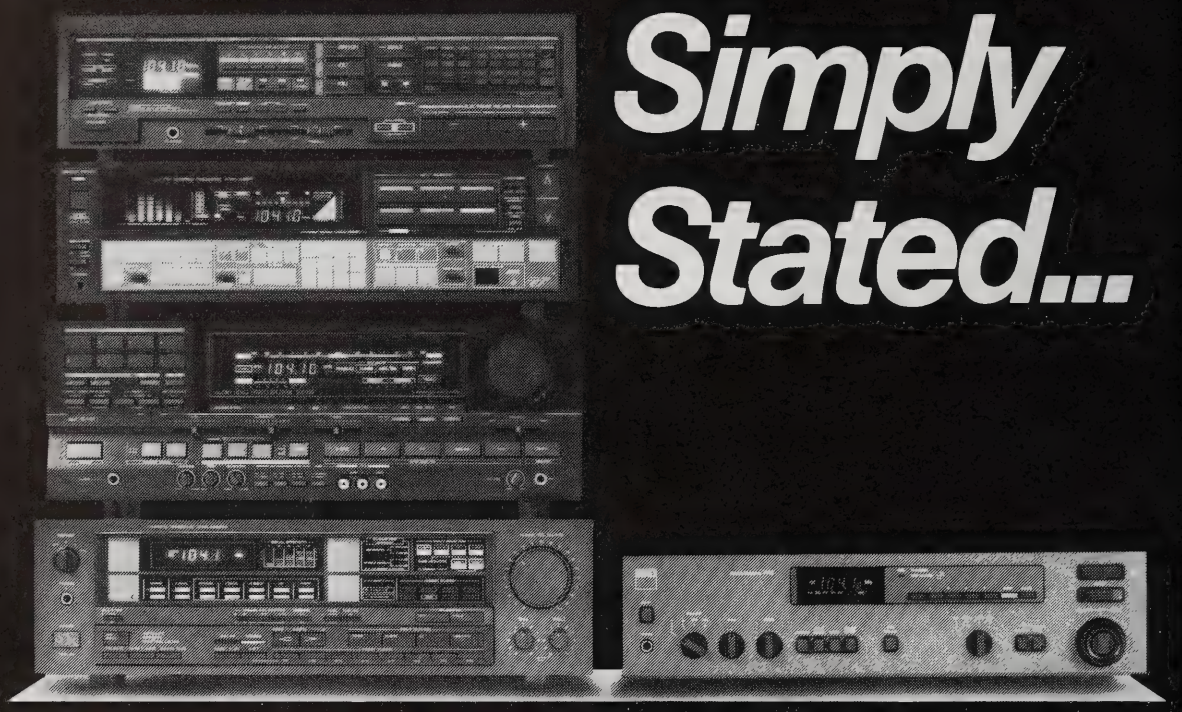
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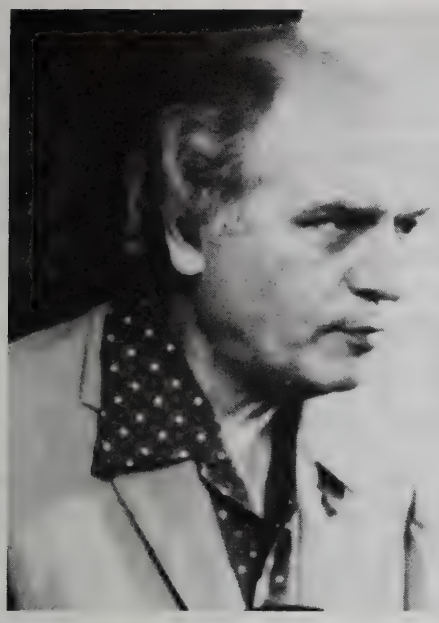
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Olivier Messiaen
Three Tableaux from *Saint Francis of Assisi*



Olivier Messiaen was born in Avignon, France, on 10 December 1908. He lives in Paris. Messiaen's only opera, Saint François d'Assise *(subtitled* Scènes franciscaines [Franciscan Scenes]*), was commissioned by Rolf Liebermann for the Paris Opéra in 1975. The composer spent eight years writing the libretto and composing and orchestrating the work. The six-hour score received its world premiere at the Opéra on 28 November 1983; Seiji Ozawa conducted. Bass-baritone José van Dam created the role of St. Francis, soprano Christiane Eda-Pierre the Angel, and tenor Kenneth Riegel the Leper. The present performances include three of the eight tableaux which comprise the full six-hour opera, and they are the first performances in America of music from* St. Francis. *The score calls for a large and varied ensemble detailed in the composer's statement below.*

During the last years of World War II and for a few years after the end of the war, Olivier Messiaen taught semi-private lessons in musical analysis in the home of a friend. A talented group of young composers flocked to these lessons, which were quite unofficial, for although Messiaen was on the faculty of the Conservatoire, he was not, at the time, allowed to teach anything but harmony there, since his directorate considered his influence to be potentially dangerous. The most gifted of these students was Pierre Boulez, who studied with Messiaen in the winter of 1944-45, and whose recollections not only conjure up the sense of excitement, of newly opened possibilities at the time, but also give an indication of the breadth of Messiaen's musical interests:

> In the desert, the solitude of the Conservatoire, one man seemed to us the only sheet-anchor. He was only a teacher of harmony, but his reputation was rather notorious. To choose to study with him already meant a great deal: it was as if one were withdrawing oneself from the mass and electing for obstinacy . . . It was truly an epoch of exploring and freedom—fresh air and openness amidst the stupidity which surrounded us . . . And our investigation was not confined to Europe: acquaintance with Asia and Africa taught us that we were not alone in having the privilege of "tradition." They brought us to a stage at which music was not just an art object but truly a way of life, a permanent branding.

Messiaen's analytical attention was directed to everything from Greek meters and Hindu rhythms to the songs of birds, Beethoven string quartets, Debussy's *Pelléas*, and music by Schoenberg and his pupils. Such a wide range of material—far beyond the normal analyst's concern with the western musical tradition alone—suggests some of the artistic concerns of Messiaen's own creative work as well. After all, analysis, when undertaken by a composer, is almost always closely related to composition; the composer-analyst asks, "What has been done before? How was it done? Did it work? If so, are further steps possible in this direction? If not, why not?" Thus every piece of music observed and studied by a composer becomes a part of him, whether he ultimately accepts or rejects the technical and expressive devices by which it operates.

Olivier Messiaen's musical education began in early childhood. He was already composing by the age of seven and entered the Paris Conservatoire at eleven. In 1926 he won the first prize in fugue, following that in 1928 with the prize in piano accompaniment. During the two successive years he bore off the palm in music history and in

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composition. His teachers included Marcel Dupré for organ, Messiaen's principal instrument, and Paul Dukas in composition.

Almost immediately after finishing his studies, Messiaen took up the position of organist at the church of La Trinité in Paris, remaining in the post from 1930 until the early '70s. He began teaching in Paris in the Ecole Normale de Musique and the Schola Cantorum. And, of course, he continued composing. The '30s saw the completion of many organ compositions, as well as piano works, the elegant and expressive song cycle *Poèmes pour Mi* for voice and piano (later orchestrated), and a number of works for orchestra, mostly on religious themes. Already during this period Messiaen's music was introduced to Boston by Serge Koussevitzky, who led the American premiere of *Les Offrandes oubliées* (*The Forgotten Sacrifice*) in October 1936. The composer was still two months short of his twenty-eighth birthday.

Messiaen was imprisoned in a Silesian military camp in 1940; there he composed one of his most powerful and moving compositions, the *Quatuor pour la fin du temps* (*Quartet for the End of Time*) for violin, clarinet, cello, and piano; the instrumentation was determined by the fact that he knew three other professional musicians in the camp who had their instruments with them, and he wrote the piano part for himself. The first

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performance took place in those stark surroundings in 1941, with an audience consisting of 5000 prisoners, who listened to the new piece, running well over a half hour, with rapt attention.

After his release from the camp in 1941, Messiaen became professor of harmony at the Conservatoire. Not long after, he began the series of lessons in the home of a friend that attracted the attention of the brightest young composers at the institution. After the war, Messiaen composed a group of pieces not on religious themes but on poems of love. Even when writing for small forces, as in *Harawi*, subtitled "Song of love and death" (for voice and piano), settings of poems by the composer, he was making innovations in rhythm and harmony that were to play a role in his work for years to come and to be a strong influence on others, notably Pierre Boulez. The largest of these works was the *Turangalîla-Symphonie*, and it offered another Boston connection, having been commissioned by Serge Koussevitzky and first performed by the BSO under Leonard Bernstein in December 1949. Messiaen had spent the summer of 1949 as composer-in-residence at Tanglewood. He and Aaron Copland shared the duties of teaching eighteen fellows in composition, and Koussevitzky conducted the BSO in his "four symphonic meditations" *L'Ascension*, a composition of 1933.

During the 1950s, Messiaen's fame spread both through performances of his own works and his acknowledged influence on such students as Boulez. He traveled widely and found inspiration in many cultures, not to mention in the bird songs of many lands. He was named professor of composition at the Conservatory in 1966 and was elected a member of the Institute the following year.

Messiaen has described himself as "composer and rhythmician." Rhythm is assuredly at the heart of his music, and it is with rhythm that he has been most influential. He has

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studied the rhythms of ancient Greek poetry as well as the various dialects of rhythmic patterns in thirteenth-century Hindu music. Under the influence of Schoenbergian dodecaphony, Messiaen began to experiment with the idea of creating a rhythmic equivalent of the tone row. Where Schoenberg arranged all possible pitches into a particular pattern to be used as the basis of his work, Messiaen created a similar pre-planned pattern of rhythmic durations. It is this aspect of his music that was most enthusiastically followed by Boulez in his passion for establishing a serial organization for all the possible "parameters" of music.

Messiaen's harmonic language is both personal and flexible, combining elements of old and new musical styles—tonal, modal, atonal, and serial—in a fusion that is Messiaen's own. After turning to a somewhat more acerbic style under the influence of serialism in the 1950s, he has returned to a more encompassing view of harmony, integrating the kinds of chords he had used earlier with the more complex inventions of his years of serial discovery.

Color plays a vital role in Messiaen's music, especially when he is writing for orchestra and thus has the enormous range of timbres to play with. He has said that he sees colors while composing, and will describe certain passages as being of one particular color or another. But it is his originality in combining orchestral colors that will strike the listener most directly. His 1960 composition *Chronochromie*, the culmination of his creative development in the '50s, emphasizes in its very title—combining the Greek words *chronos*, "time," and *chroma*, "color"—the centrality of duration and instrumental timbre to his thought (it was heard here in a 1969 performance by the BSO under the direction of Georges Prêtre).

Finally, one vital aspect of Olivier Messiaen the man and artist is his strong religious commitment. The emphasis on religious subject matter has been mentioned earlier in connection with his compositions of the 1930s, but it by no means vanished after that. In fact, one might have predicted in advance that if Messiaen were ever persuaded to undertake the creation of an opera, it would have been on a subject like St. Francis. Indeed, as the composer himself explains below, St. Francis—the simple, Christlike man who gave up wealth and position for a life of service and who preached to the birds—would seem to be a foregone conclusion as the subject for an opera by Messiaen. It is by no means a typically "operatic" opera, filled with grand melodramatic strokes. There is no rivalry in love, no assassination or murder or suicide, no romantic jealousy, no elephants or dancing slave girls—none of the usual folderol of the grand opera. The subject is a most unusual one for opera—the infusion of a human soul by divine grace. And Messiaen has lavished on it all of his invention of color and rhythm to produce a "symphonic spectacle" almost in the style of one of the old Medieval religious dramas by which those things that are hidden from the multitude can be made visible to all.

—Steven Ledbetter

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The material that follows appeared in the program book of the Paris Opera for the premiere of *St. Francis of Assisi*. It is reproduced here, as translated by Gerald Levinson, in its entirety, though it occasionally refers to scenes that will not be heard at the present performances.

Preface by the Composer

It was in 1975 that Rolf Liebermann commissioned me to write an opera for the Paris Opera. At first I was unwilling, but thanks to his insistence I finally agreed. It is entirely due to him that I have written an opera, something I would probably never have done otherwise. Thus I would like before all else to express to Rolf Liebermann my deepest gratitude.

From the age of eight I have read all the plays of Shakespeare, and later in my class at the Paris Conservatory I often analyzed operas—from Monteverdi, Rameau, and Mozart to *Pelléas et Mélisande* and *Wozzeck*, by way of Wagner and *Boris Godunov*—but I did not feel that I had a gift for the theater. Moreover I have titled my work "*Saint Francis of Assisi: Franciscan Scenes*" and only then, "opera in three acts and eight tableaux." Indeed, it was not my intention to write a conventional drama, complete with love story and associated crimes, but only scenes depicting different aspects of Grace in the soul of St. Francis. However, the work is more than a symphonic spectacle. The scenery, characters, and costumes are all indispensable, as are the staging, the story, and the action of each scene. I have always admired St. Francis—first, because he is the Saint who most resembles Christ, and also for a more personal reason: he spoke to the birds, and I am an ornithologist. Thus it was altogether natural for me to choose this subject for an opera.

Although time is of no importance in the matter, it should nevertheless be known that I worked nearly eight years on *Saint François d'Assise*. I began the poem during the summer of 1975 and composed the music from 1975-1979. The orchestration and copying of the eight full scores of the eight tableaux took from 1979-1983.

The poem has no literary pretensions. It exists solely for the sake of the music, and I often altered the words in order to follow my melodic lines and to give good vowels in the high vocal registers. I eliminated much, only taking the main lines of my subject. My preference was always to choose that which could partake of the marvellous, of color, of bird song. Thus one will not find here Pietro Bernadone,* or the great St. Clare, or the famous Wolf of Gubbio. There are numerous works about St. Francis, the earliest being the *First Life* and the *Second Life* (*Vita Prima*, *Vita Secunda*) of Thomas of Celano, then the two *Lives of Saint Francis* (*Legenda Major*, *Legenda Minor*) by St. Bonaventure. Of the many modern works I will mention only one which I especially admire: *Lire François D'Assise* by Father Louis-Antoine, Capuchin.

For the libretto of my opera, beyond the quotations from the Holy Scriptures, my ornithological recollections, and all that is poetry, I am entirely responsible for the organization and text of each scene. However, I did have certain sources of inspiration: the *Fioretti*, the *Considerations on the Stigmata*, and the writings of St. Francis himself, particularly the *Canticle of the Creatures*.†

These are the characters in the opera: the Angel (soprano); St. Francis (baritone); the Leper (tenor); three Friars especially dear to St. Francis: Brother Leo (baritone), Brother Masseo (tenor), and Brother Bernard (bass); and Brother Elias (tenor), who appears for contrast—an excellent organizer, his ideas were perhaps anti-Franciscan (this is the point of view of the *Fioretti*).

*Father of St. Francis (trans.).

†Widely known as the *Canticle of Brother Sun* (trans.).

Each character is associated with a particular theme and a particular bird song. The Angel has several themes: 1) ensembles of seven flutes playing chords in permutations; 2) high shrill calls by the oboe and E-flat clarinet in the style of Japanese Noh; 3) fortissimo chords, with their overtones; 4) a melodic theme in the second mode*; 5) a melodic and harmonic theme in the third mode, associated with the words "But God is greater than your heart"; 6) the song of the Gerygone, a small, yellow-breasted warbler from the Island of Pines near New Caledonia, played by piccolos, xylophone, and glockenspiel. This bird song precedes and announces each appearance of the Angel.

There are also several themes for St. Francis: 1) a melodic theme for the violins which returns whenever he is on stage; 2) a harmonic theme, contrasting a cluster with a trombone chord, which occurs only when St. Francis sings with solemnity; 3) a theme of Decision, an energetic descending leap of a double octave; 4) a theme of Joy; 5) the song of the Capinera (Blackcap), a typical bird at the Carceri in Assisi, whose strophes often interrupt St. Francis in the sixth tableau.

The Leper has for his theme a dochmiac rhythm,† aggressive and agitated, which will be transformed into a dance of joy at the end of the third scene, and will return for the final luminous song of Resurrection in the eighth tableau.

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*For explanations of the composer's "Modes of limited transposition" see his *Technique of My Musical Language*, ch. 16; or Paul Griffiths, *Olivier Messiaen and the Music of Time*, ch. 2 (trans.).

†A Greek metrical foot, composed of an iamb and a cretic (amphimacer): ⏑ – ⏑ – ⏑ (trans.).



Detail from Giotto's fresco "The Sermon to the Birds"

Brother Leo has his own song: "I am afraid, I am afraid on the road . . . "

Brother Masseo has a very simple, pure melodic theme, supported by chords of transposed inversions.*

Brother Elias is accompanied, or rather caricatured, by glissandos in the strings and trombones, by the Notou (a New Caledonia bird), and by the acidulous rhythms of the Reed Warbler.

Brother Bernard has a melodic theme in the horns and strings, often interrupted by the song of the Philemon (monk bird) from the Island of Pines near New Caledonia, played by the woodwinds.

The chorus and orchestra require a large number of singers and players, not to produce a large volume but to permit a great variety of colors and of mixtures of colors. Here is the exact orchestration:

Woodwinds: three piccolos, three flutes, alto flute; three oboes, English horn; two piccolo clarinets in E-flat, three B-flat clarinets, bass clarinet, contrabass clarinet; three bassoons, contrabassoon.

Mallet instruments: xylophone, xylorimba, marimba, glockenspiel, vibraphone.

Brass: D trumpet, three C trumpets, six horns, three trombones, two tubas, contrabass tuba.

Ondes: three Ondes Martenot, placed in different locations in the hall, in order to produce spatial effects. The first Onde is in a proscenium box to the left of the conductor, on the side of the first violins. The second is similarly placed to the right side, by the cellos. The third is in the pit, in front of the conductor.

Chorus: mixed chorus of 150 singers (on stage); fifteen per part: first and second sopranos, mezzo-sopranos, first and second altos, first and second tenors, baritones, first and second basses.

Strings: sixteen first violins, sixteen second violins, fourteen violas, twelve cellos, ten double basses.

Percussion: I: first tubular chimes, first claves, Aeoliphone (wind machine), snare drum; II: first triangle, second claves, six temple blocks, two cymbals (high and very high), suspended cymbal; III: second triangle, third claves, woodblock, whip, maracas, reco-reco, three wind-chimes (glass, shell, and wood), tambourine, three gongs; IV: third triangle, fourth claves, crotales, medium and large suspended cymbals, two tom-toms, three tam-tams; V: second tubular chimes, thunder sheet, fifth claves, Geophone (sand machine), bass drum.

For each scene I have carefully indicated the rise and fall of the curtain, the decors in great detail, and the most important stage movements. Before each scene there is a description of the costume of each of the characters to appear in it. For example, here is St. Francis: he should be rather short, with a sparse reddish beard and a humble manner. His brownish-red hair, tonsure, and brown robe distinguish him from the other Friars. Like them, however, he wears a rope for a belt and a pointed cowl hanging at his back. He should attempt to resemble the portrait by Cimabue at Assisi, and the attitudes in which he is portrayed in the frescoes of Giotto, also at Assisi.

For another example: the leper must be horrible and repulsive, half-naked, dressed in tattered rags, his arms and legs covered with black and bloody spots. He should resemble the leper depicted by Matthias Grünewald in the Isenheim altarpiece (the Temptation of St. Anthony). After his miraculous cure, from the moment

*i.e., progressions of Messiaen's "chord on the dominant"; see *Technique of My Musical Language*, ch. 14 (trans.).



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he is kissed by St. Francis, his appearance is completely changed. His skin is unblemished (no more spots or blood) and he wears a new garment (in which he will reappear, together with the Angel, in the last tableau)—the robe of a medieval nobleman, orange-red with a red waistcoat and flowing red fringed sleeves. Costumes of this kind are still seen in Assisi at the festival of the Calends of May.

A final example: the Angel. We know that the angels are pure spirit, incorporeal and invisible. I have adopted, however, the iconographic tradition of representing them with human face and body, crowned with a halo, and possessed of two great wings at the back, and I have chosen from among the frescoes and altarpieces of Fra Angelico at Florence an extraordinary figure of an angel, whose portrait has haunted me throughout the composition of this work. This angel has long blond hair, curling at the neck, and a thin golden circle over the top of the head for a halo. His costume should reproduce that found in one of the Annunciations by Fra Angelico in the Museo di San Marco in Florence*: long pink-mauve robe (between lilac and salmon), touching the ground, with golden adornments on the sleeves and across the chest and upper back. Four long yellow ribbons hang to the ground at the back and sides, extending the robe. The wings, in five colors, are attached at the back and are each divided into vertical bands: first, at the edge, a band of red, in scallops, ending in a long pointed red plume; then a blue and a black band, followed by five bands successively yellow, blue, yellow, green, yellow; in the center, a large blue disc. The two wings resemble two harps, or two rows of organ pipes.

In this opera I have used a great number of bird songs: first, the Capinera (Blackcap), then the Robin and the Wren, all notated at Assisi. But there are many other European birds: the Mistle Thrush (notated in Bevagna, Umbria), the Sky Lark (very common in Italy), the Blackbird, the Song Thrush, the Garden Warbler, the Nightingale, the Golden Oriole, the Linnet, the Cuckoo, the Wood Pigeon, the Turtle Dove, the Reed Warbler (only for Brother Elias), the Kestrel† (who alerts St.

*The Annunciation of the Armadio degli Argenti (trans.).
†A type of falcon (trans.).



Sketch of the Angel's costume from the world premiere of "St. Francis"

Francis to the arrival of the Angel in the fifth tableau), the Subalpine Warbler (notated at Galeria, in Corsica), the Scarlet Grosbeak and the Bluethroat (both from Sweden), and the Blue Rock Thrush (notated at Delphi, Greece), played by the xylophone, xylorimba, and marimba at the end of the leper's dance in the third scene. There are also nocturnal birds: the Little Owl (played by piccolo, flute, and alto flute during St. Francis' parable in the first tableau) and the Tawny Owl (heard in the violins, horn, and Ondes in the total blackness of the opening of the seventh tableau). Finally, St. Francis having called upon the birds of distant islands, I traveled for the occasion to New Caledonia and to a small nearby island, the Ile Kounié, or Island of Pines. Birds from this island who sing in the sixth tableau are: Eopsaltria (a yellow-breasted nightingale), Philemon (monk bird), Gerygone (a yellow-breasted warbler), and Gammier, whose rising and falling runs seem to touch each degree of a scale. Philemon often accompanies Brother Bernard, and Gerygone is one of the Angel's principal themes, ushering in each of his appearances.

I have also used other birds completely foreign to Italy: the Grey-headed Stonechat and the Telephone Tschagra from Morocco, the Notou and the Zosterops from New Caledonia, the Australian Lyre-bird (on the Onde Martenot), and several



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Japanese birds: the Hoaka (a grey-headed bunting), the Fukuro (Ural owl) which is heard at the end of the third tableau, and two typical Japanese birds which I notated at Nikko and at Karuizawa: the Uguisu (Japanese Cetti's warbler) and the Hototoguisu (a small, grey-headed cuckoo).

The rhythms of these bird songs and my own rhythms are both extremely complex. Thus I have had to use meters in which the beats are of unequal durations, and which change constantly. Since these rhythms are entrusted to groups, they must be played with the greatest exactitude. The conductor's beats are generally determined by the "xylo" group (xylophone, xylorimba, marimba) or by the group of twenty-two woodwinds, and the other instruments must find their way within the beats of the "xylos" or woodwinds. During the sixth tableau, the sermon to the birds, in order to render the impression of organized disorder one receives from a real bird concert at sunrise or sunset, I have added to the strict rhythms of the conductor's beat several instruments placed outside the tempo. These are soloists (piccolo, clarinet, D trumpet, horn, solo cello, temple block, etc.); each begins at a sign from the conductor and plays in his own time, at his own speed, without regard for the meter of the rest of the orchestra, and stops at another sign from the conductor. This is not aleatory music, but the superimposition of different tempos on one another.

There are in this work hundreds of different chords. Each is a complex of tones with a corresponding complex of colors. Chords in mode two, chords in mode three, chords of transposed inversions, chords of contracted resonance: each has its particular colors. There is thus an incessant movement of blue, of red, of violet, orange, green, purple, and gold—and my music should offer above all an experience of sound-sight, based on the sensation of color.

I will undoubtedly be reminded that St. Francis was poor, that he invoked Lady Poverty and her sister Holy Humility, and that poverty was one of his most distinctive characteristics. Now, elaborate orchestration, very complex rhythms, and sound complexes which are also complexes of colors—all this may indeed seem excessively rich in regard to St. Francis. My answer is that, while it is true that St. Francis was poor, completely poor, he retained his childhood admiration for all the beauty surrounding him and was thus rich in the sun, in the moon, in the colors of the sky, of clouds, of trees, of grass, of flowers, in the sounds of the wind, in the power of the fire, and in the clarity of water. He had nothing; he was rich in everything. His biographies tell us this, and the *Canticle of the Creatures* is there to prove it. Far from doing him an injustice, a music high in colors of timbres, of durations, of sound complexes, seems to me to be perfectly in harmony with his true interior nature.

—Olivier Messiaen
(translated by Gerald Levinson)

Synopsis

The action takes place in thirteenth-century Italy. The subject of each scene is borrowed from the *Fioretti* (*Little Flowers of Saint Francis*) and from the *Considerations on the Stigmata*, both writings of anonymous Franciscans of the fourteenth century.
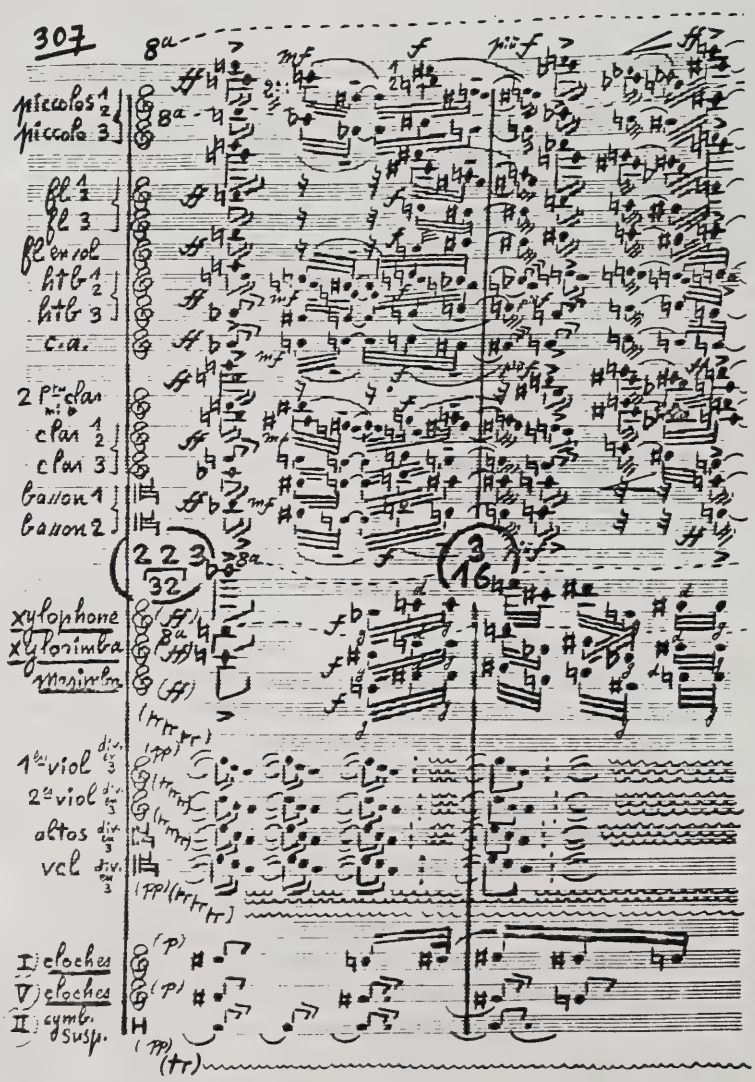
There are seven characters: the Angel, Saint Francis, the Leper, Brother Elias, and three Friars especially dear to St. Francis: Brother Leo, Brother Masseo, and Brother Bernard. During the course of the play we observe the progress of grace in the soul of St. Francis.

ACT I

1st Tableau: "The Cross." St. Francis explains to Brother Leo that for the love of Christ one must patiently endure all manner of contradictions and sufferings, and that therein lies "perfect Joy."

2nd Tableau: "Lauda." After the Friars chant the morning office, St. Francis, alone, asks of God that he might encounter a leper, and that he might find it in himself to love the leper.

3rd Tableau: "Saint Francis Kisses the Leper." A leprosarium. A leper, horrible and repulsive, covered with bloody spots and blisters, protests violently against his disease. St. Francis enters, sits by the leper, and speaks gently to him. An Angel



A page from the autograph manuscript of the eighth tableau

appears behind a window, saying: "Leper, your heart condemns you, but God is greater than your heart." Troubled by the Angel's voice and the kindness of St. Francis, the leper repents of his anger. St. Francis kisses the leper. A miracle! The leper is cured. He dances a wild dance of joy. More important than the healing of the leper is the deepening of grace in the soul of St. Francis and his exultation at the victory he has won over himself.

ACT II

4th Tableau: "The Traveling Angel." A forest path on Mount La Verna. An Angel appears on the path, his magnificent costume and many-colored wings seen only by the audience. The other characters take him simply for a traveler. The Angel knocks at the door of the monastery, making a terrifying noise, which symbolizes the violent entry of grace. Brother Masseo opens the door. The Angel poses a question about predestination to Brother Elias, who refuses to answer and throws the Angel out. The Angel knocks again and repeats the same question to Brother Bernard, who, however, answers with great wisdom. After the Angel leaves, Brother Bernard and Brother Masseo look at one another, saying, "Perhaps it was an Angel . . ."

5th Tableau: "The Musical Angel." The Angel appears to St. Francis, and, to give him a foretaste of heavenly bliss, plays him a solo on the viol. This music is so sweet that St. Francis faints.

6th Tableau: "The Sermon to the Birds." At the Carceri, in Assisi: a large holm oak. It is spring; many birds are singing. St. Francis, accompanied by Brother Masseo, gives a sermon to the birds and solemnly blesses them. The birds respond in a great concert, in which we hear not only birds of Umbria—especially the Capinera (Blackcap), a typical bird at Carceri—but also those of other countries and of distant islands, notably from the Island of Pines, near New Caledonia.

ACT III

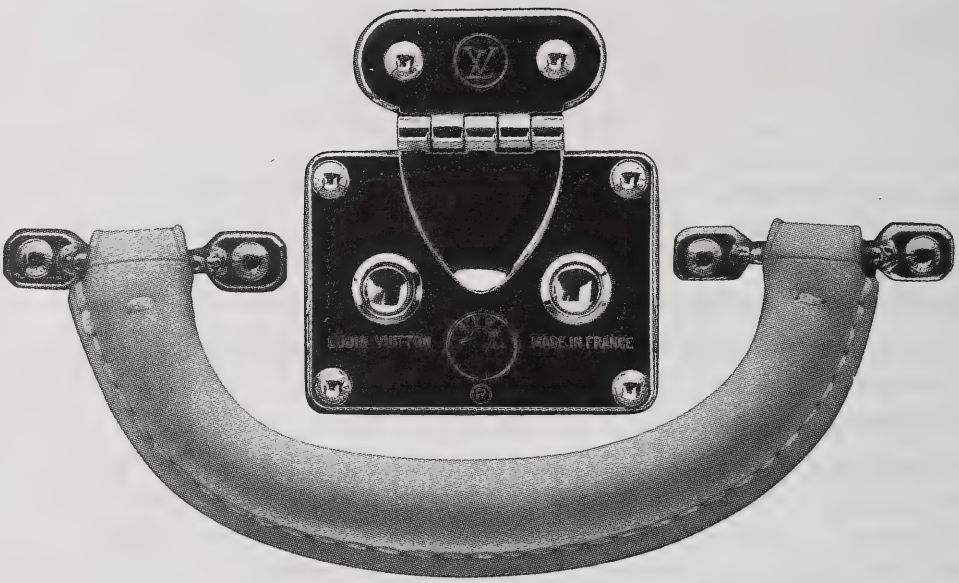
7th Tableau: "The Stigmata." At La Verna, night. A cave under a rock ledge. St. Francis is alone. A large Cross appears. The voice of Christ, symbolized by the chorus, is heard almost continuously. Five rays of light emanate from the Cross, striking in turn the two hands, the two feet, and the right side of St. Francis, with the same awesome noise which accompanied the Angel in the third tableau. These five wounds, reproducing the five wounds of Christ, are the seal, the mark of divine approval of the holiness of St. Francis.

8th Tableau: "Death and New Life." St. Francis, dying, lies on the ground, surrounded by all the Friars. He bids farewell to all he has loved, and sings the last verse of his *Canticle of the Creatures*, the lines concerning "our sister bodily Death." The Friars chant Psalm 141.* The Angel and the leper appear to St. Francis to comfort him. St. Francis pronounces his last words: "Lord! Music and poetry have led me toward you by want of Truth; dazzle me forever with your excess of Truth . . ." He dies. Bells ring; all is dark. As the chorus sings of Resurrection, a pool of light shines on the spot where the body of St. Francis had lain. This light grows until it becomes blinding and unbearable. The curtain falls.

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*Psalm 142 in the King James and Revised Standard Versions (trans.)

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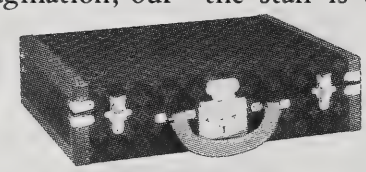


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Three Tableaux from **SAINT FRANÇOIS D'ASSISE** (Saint Francis of Assisi)

Franciscan Scenes

Opera in 3 Acts and 8 Tableaux

Poem and Music by Olivier Messiaen

ACT I, 3rd Tableau: "Saint Francis Kisses the Leper"

Near Assisi, at the Hospital of San Salvatore delle Parete. A low room in the leprosarium. A bench, two stools. At the rear, on the right, a window opening onto a dark alley. The chorus is onstage, almost invisible. The leper is seated, alone.

Le Lépreux:
Comment peut-on vivre une telle vie? Tous ces Frères qui veulent me rendre service . . . S'ils enduraient ce que j'endure, s'ils souffraient ce que je souffre! Ha! . . . peut-être se révolteraient-ils à leur tour . . .

The Leper:
How can one live such a life? All these Friars who want to serve me— if they had to endure what I endure, if they suffered what I suffer! Ah! They would probably disgust even themselves.

Saint Francis enters. He recoils, recoils again. He approaches.

Saint François:
Dieu te donne la paix, frère bien-aimé!

Saint Francis:
God give you peace, beloved brother.

Saint Francis sits beside the leper.

Le Lépreux:
Quelle paix puis-je avoir de Dieu, qui m'a enlevé tout bien, m'a rendu tout pourri, et fétide?

The Leper:
What peace can I have from God, who has taken away from me everything that is good and made me all rotten and stinking?

Saint François:
Les infirmités du corps nous sont données pour le salut de notre âme. Comment comprendre la Croix, si on n'en a pas porté un petit morceau?

Saint Francis:
The infirmities of the body are given to us for the salvation of our soul. How can we understand the Cross, if we have not carried a small piece of it?

Le Lépreux:
J'en ai assez! assez! et plus qu'assez! Les Frères que tu as mis à mon service, ils me soignent mal! Au lieu de me soulager, ils m'infligent leurs horribles bavardages, leurs remèdes inutiles!

The Leper:
I've had enough! enough! and more than enough! The Brothers you place at my service do a poor job of caring for me. Instead of relieving me, they inflict their awful jabbering, their useless remedies!

Saint François:
Et que fais-tu, ami, que fais-tu de la vertu, la vertu de patience?

Saint Francis:
And what about the virtue of patience, my friend?

Le Lépreux:
Mais ce sont eux qui m'agacent, me bousculent dans tous les sens . . . et la démangeaison de mes pustules me rend fou . . .

The Leper:
But it is they who irritate me, jostling me every which way! And the itching of my sores is driving me mad . . .

Saint François:
Offre ton mal en pénitence, mon fils.

Saint Francis:
Offer up your illness in penance, my son.

Le Lépreux:
La pénitence! la pénitence! Enlève-moi d'abord mes pustules, et après je ferai pénitence! Et puis, tes Frères, je sais

The Leper:
Penance! Penance! First take away my sores and afterwards, then I'll do penance. Besides, I know that I am

—Please turn the page quietly—

bien que je les dégoûte: quand ils me voient, ils ne retiennent même pas leur envie de vomir . . .

disgusting to your Friars. When they see me they do not even hide their nausea.

Saint François:
Pauvres Frères, ils font tout ce qu'ils peuvent . . .

Saint Francis:
Poor Brothers, they are doing all they can . . .

Le Lépreux:
Autrefois, j'étais jeune, et fort! Maintenant, je suis comme une feuille frappée de mildiou: tout jaune, avec des taches noires . . .

The Leper:
In the old days I was young and strong! Now I am like a leaf eaten by mildew—all yellow with black spots . . .

Saint François:
Si l'homme intérieur est beau, il apparaîtra glorieux à l'heure de la résurrection.

Saint Francis:
If the inner man is beautiful, he will appear glorious at the hour of the resurrection.

The Angel appears behind the window, in the blackness of the alley. An unreal light allows the audience partly to distinguish his face, costume, and wings. He is only visible to the audience; Saint Francis and the leper are facing with their backs toward him.

L'Ange:
Lépreux, lépreux, lépreux, ton coeur t'accuse, ton coeur.

The Angel:
Leper, leper, leper, your heart condemns you, your heart.

Le Lépreux:
D'où vient cette voix?

The Leper:
Where is that voice coming from?

Saint François:
Ecoute! . . .

Saint Francis:
Listen!

L'Ange:
Mais Dieu, mais Dieu, mais Dieu est plus grand, plus grand que ton coeur.

The Angel:
But God, but God, but God is greater, greater than your heart.

Le Lépreux:
Qui est-ce qui chante ainsi?

The Leper:
Who is singing like this?

Saint François:
C'est peut-être un Ange envoyé du ciel pour te réconforter . . .

Saint Francis:
Perhaps it is an Angel, sent from heaven to comfort you.

L'Ange:
Il est Amour, Il est Amour, Il est plus grand, plus grand que ton coeur, Il connaît tout.

The Angel:
He is Love, He is Love, He is greater, greater than your heart. He knows all.

Le Lépreux:
Que dit-il? Je ne comprends pas . . .

The Leper:
What is he saying? I do not understand . . .

Saint François:
Il dit: "ton coeur t'accuse, mais Dieu est plus grand que ton coeur."

Saint Francis:
He says: "Your heart condemns you, but God is greater than your heart."

L'Ange:
Mais Dieu, mais Dieu, mais Dieu est tout Amour, et qui demeure dans l'Amour demeure en Dieu, et Dieu en lui.

The Angel:
But God, but God, but God is all Love; he who dwells in Love dwells in God, and God in him.

The Angel disappears.

Le Lépreux:
Pardonne-moi, Père: je récrimine toujours . . . Tes Frères m'appellent: le lépreux!

The Leper:
Forgive me, Father. I still complain: your Friars call me "the leper."

Saint François:
Où se trouve la tristesse, que je chante la joie!

Saint Francis:
Where there is sadness, may I sing of joy!

Le Lépreux:
Je sais bien que je suis horrible, et je me dégoûte moi-même . . .

The Leper:
I know quite well that I am horrible, and I disgust myself . . .

Saint François:
Où se trouve l'erreur, que j'ouvre la Vérité!

Saint Francis:
Where there is error, may I let in Truth!

Le Lépreux:
Mais toi, tu es bon! Tu m'appelles: mon ami, mon frère, mon fils!

The Leper:
But you, you are good! You call me "my friend," "my brother," "my son!"

Saint François:
Où se trouvent les ténèbres, que j'apporte la lumière! Pardonne-moi, mon fils: je ne t'ai pas assez aimé . . .

Saint Francis:
Where there is darkness, may I bring light! Forgive me, my son: I have not loved you enough.

Saint Francis kisses the leper. He draws away. The leper stands, cured, arms raised, completely transformed.

Le Lépreux:
Miracle! Miracle! Miracle! Regarde, Père, regarde: les taches ont disparu de ma peau! Je suis guéri!

The Leper:
A miracle! A miracle! A miracle! Look, Father, look! The spots have disappeared from my skin! I am cured!

The leper leaps and dances like a madman, then returns and sits near Saint Francis.

Le Lépreux:
Père, Père, j'ai tellement protesté contre mes souffrances, j'ai tellement injurié les Frères qui me soignaient . . .

The Leper:
Father, Father, I have protested so much against my suffering; I have so much insulted the Brothers who were caring for me.

Saint François:
Tu étais la pyramide renversée . . . renversée sur sa pointe . . . Mais Dieu t'attendait, de l'autre côté de l'erreur . . .

Saint Francis:
You were the inverted pyramid, the pyramid inverted on its point . . . But God was waiting for you, on the far side of error.

Le Lépreux:
Je ne suis pas digne d'être guéri . . .

The Leper:
I am not worthy of being cured.

He takes his head in his hands and weeps.

Saint François:
Ne pleure pas si fort, mon fils! Moi non plus, je ne suis pas digne d'être guéri . . .

Saint Francis:
Do not weep so much, my son: I too am not worthy to be cured . . .

They pray together in silence. Little by little night has fallen on the two; the Chorus is now visible, across the whole stage.

Choeur:
A ceux qui ont beaucoup aimé: tout est pardonné!

Chorus:
For those who have greatly loved, all is forgiven.

ACT III, 7th Tableau: "The Stigmata"

At Mount La Verna. Strange, chaotically piled rocks. A kind of cave under a ledge, at the foot of stairs rising to the left. On the right a very narrow path, with no outlet, rises toward the cliff face. A large pointed stone rests suspended, wedged between the two walls of the narrow path. This is the "Sasso Spicco." Everywhere the stone is carpeted with dark green moss. All is cracked, fissured, carved. It is night. A portion of black sky can be seen over the rocks.

The curtain rises on total night. The Chorus is present but invisible. The stage becomes partly visible. Saint Francis is seen, kneeling, at center stage.

Saint François:
Seigneur Jésus Christ, accorde-moi deux grâces, avant que je ne meure! La première: que je ressente dans mon corps cette douleur que tu as endurée à l'heure de ta cruelle Passion. La seconde: que je ressente dans mon coeur cet amour dont tu étais embrasé, amour qui te permit d'accepter une telle Passion, pour nous, pécheurs.

Saint Francis:
Lord Jesus Christ, grant me two graces before I die! The first is that I may feel in my body that pain which you endured in the hour of your cruel Passion. The second is that I may feel in my heart that love with which you were inflamed, a love which enabled you to accept such a Passion for us, sinners.

Here the stage begins to brighten little by little with a pallid glow, alarming and strange.

Choeur:
Les miens, je les ai aimés: jusqu'au bout, jusqu'à la fin, jusqu'à la mort de la Croix, jusqu'à ma chair et mon sang, livrés, données, en nourriture, dans l'Eucharistie. Si tu veux m'aimer, vraiment, et que l'Hostie, la Sainte Hostie, te transforme davantage en Moi: il te faut souffrir dans ton corps les cinq plaies de mon Corps en Croix, accepter ton sacrifice, en union avec mon Sacrifice, et, te dépassant toujours plus, comme une musique plus haute, devenir toi-même une seconde hostie . . .

Chorus:
I have loved my own to the end, to the very end, to my death on the Cross, until my flesh and my blood were given, yielded up in the Eucharist. If you would truly love Me, and if the Host, the Sacred Host, is to further transform you into Me, then you must suffer in your body the five wounds of my Body on the Cross, accept your sacrifice in oneness with my Sacrifice and, surpassing yourself ever more, like a higher music, become yourself a second Host . . .

The stage brightens further, with dark green and ivory glimmerings.

Saint François:
O faiblesse! . . . Ame très méprisable! . . . O mon corps indigne! . . . Puis-je, Seigneur, te les offrir? . . .

Saint Francis:
O weakness! Contemptible soul! O my unworthy body! Lord, how can I offer these to you?



Detail from Gentile da Fabriano's depiction of St. Francis receiving the Stigmata

At the Chorus' reply, "C'est moi!" ("It is I!"), an immense black Cross appears, extending vertically and horizontally across the entire background. This Cross is not an object; it must be produced by projection. At the appearance of the Cross the Chorus advances slightly, becoming partly visible.

Choeur:
C'est Moi, c'est Moi, c'est Moi, je suis l'Alpha et l'Oméga. Je suis cet après qui était avant. Je suis cet avant qui sera après. Par Moi tout a été fait. C'est Moi, c'est Moi, qui ai pensé les temps et l'espace. C'est Moi, c'est Moi qui ai pensé toutes les étoiles. C'est Moi qui ai pensé le visible et l'invisible, les anges et les hommes, toutes les créatures vivantes. Je suis la Vérité d'où part tout ce qui est vrai, la première Parole, le Verbe du Père, celui qui donne l'Esprit, est mort et ressuscité, Grand Prêtre éternellement: l'Homme-Dieu! Qui vient de l'envers du temps, va du futur au passé, et s'avance pour juger, juger le monde . . .

Chorus:
It is I, it is I, it is I, I am Alpha and Omega. I am that afterward which was before; I am that before which shall be afterward. It was by Me that all was made. It is I, it is I who thought time and space. It is I, it is I who thought all the stars. It is I who thought the visible and the invisible, angels and men, all living creatures. I am the Truth from which comes all that is true, the first Word, the Word of the Father, He who gives Spirit, Who died and rose again, eternal High Priest: the God-Man! who comes from the far side of time, leads from the future toward the past, and approaches to judge the world . . .

A red and violet glow inflames the entire stage. Four luminous rays emanate from the Cross, striking the two hands and the two feet of Saint Francis. A fifth ray from the Cross strikes Saint Francis in the right side. Five spots of blood can be seen on his hands, feet, and right side.

It is now very bright. The whole stage is red-orange. The huge black Cross has become golden and brilliant.

Choeur:
François! . . .

Chorus:
Francis! . . .

Saint François:
Mon Seigneur et mon Dieu!

Saint Francis:
My Lord and my God!

Choeur:
François! . . .
Beaucoup désirent mon céleste royaume, peu consentent à porter ma Croix.

Chorus:
Francis! . . .
Many desire my heavenly kingdom; few consent to bear my Cross.

Saint François:
Parle, Seigneur, parle, Seigneur, ton serviteur écoute.

Saint Francis:
Speak, Lord, speak; your servant is listening.

Choeur:
François! . . . François! . . . Si tu portes de bon coeur la Croix, elle-même te portera, et te conduira au terme désiré. Est-il rien de pénible qu'on ne doive supporter pour la Vie, pour la Vie, pour la Vie éternelle?

Chorus:
Francis! . . . Francis! . . . If you will gladly bear the Cross, it will bear you and will bring you to the end you desire. What hardship would one not endure for the sake of Life, of Life, of eternal Life?

Saint Francis remains kneeling, arms raised, immobile, as though in ecstasy.

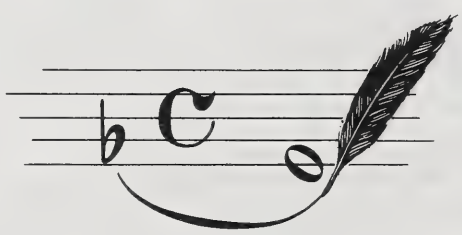
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— *Gunther Schuller*

ACT III, 8th Tableau: "Death and New Life"

Interior of the small Church of the Porziuncola, at St. Mary of the Angels. Blackened arches, flagstone floor. The bare walls are made of uncut stones crudely placed on one another, half crookedly. It is almost night. All the Friars are there: Sylvester, Rufino, Bernard, Masseo, Leo, and the others. Saint Francis, dying, lies on the floor. The Friars surround him in a semicircle, kneeling. In the background: the Chorus (black, indistinct shapes).

Saint François:
Adieu, créature de Temps! Adieu, créature d'Espace! Adieu, Mont de la Verna, adieu, forêt, adieu, rocher qui m'as reçu dans ton sein! Adieu, mes chers oiseaux! Adieu, frère Gheppio, mon faucon Crécerelle! Adieu, soeur Capinera, ma Fauvette, ma Fauvette à tête noire! Adieu, sainte cité d'Assise: par toi, beaucoup d'âmes seront sauvées!
Adieu, Sainte Marie des Anges! Adieu, petite église de la Porziuncola, que Dame Pauvreté te garde, avec sa soeur Sainte Humilité!
Adieu, Frère Massée! Adieu, Frère Léon, adieu! petite brebis, brebis de Dieu!
Adieu, Frère Bernard! mon premier disciple, mon premier né! Adieu, à vous tous, mes Frères, demeurez en paix, fils bien-aimés.

Saint Francis:
Farewell, creature of Time! Farewell, creature of Space! Farewell, Mount La Verna, farewell, forest, farewell, rock which once received me! Farewell, my beloved birds! Farewell, brother Gheppio, my Kestrel! Farewell, sister Capinera, my Blackcap! Farewell, Holy city of Assisi: through you many souls will be saved!
Farewell, Saint Mary of the Angels! Farewell, little church of the Porziuncola; may Lady Poverty preserve you, with her sister Holy Humility.
Farewell, Brother Masseo! Farewell, Brother Leo, farewell, little lamb of God!
Farewell, Brother Bernard, my first disciple, my first-born! Farewell to you all, my Brothers; dwell in piece, my beloved sons.

Frère Bernard:
Père François, reste avec nous! Ne nous quitte pas: il se fait tard, et le jour est sur son déclin . . .

Brother Bernard:
Father Francis, stay with us! Do not leave us. It grows late, and the day is waning . . .

Frère Massée:
C'est la nuit . . .

Brother Masseo:
It is night . . .

—Please turn the page quietly—



Sketch of St. Francis's costume from the world premiere

Frère Léon:
C'est la nuit: les alouettes ne chantent plus . . .

Saint François:
Mais notre frère Rossignol va chanter . . . Chantez, petites brebis: je chanterai, nous chanterons, avec lui! Loué sois-tu, mon Seigneur, pour soeur Mort, pour notre soeur la Mort corporelle, la Mort! à qui nul homme ne peut échapper.
Loué sois-tu, Seigneur!

Trois Frères (Sylvestre, Rufin, Bernard):
Ma détresse est devant Toi:

Choeur:
Mais Toi, tu connais mon chemin.

Trois Frères (Sylvestre, Rufin, Bernard):
Seigneur, tu seras ma part,

Choeur:
Dans la terre des Vivants.

Trois Frères (Sylvestre, Rufin, Bernard):
Autour de moi les justes feront cercle:

Choeur:
Ils attendront que tu me récompenses.

Trois Frères (Sylvestre, Rufin, Bernard):
Sois attentif à ma clameur, tire mon âme de sa prison!

Choeur:
Et que ton Saint Nom soit béni.

Saint François:
Bienheureux celui que la première mort trouvera conforme à ta Sainte Volonté: la seconde mort ne lui fera point de mal.
Loué sois-tu, Seigneur!

Brother Leo:
It is night; the larks sing no more . . .

Saint Francis:
But our brother Nightingale will sing . . . Sing, little lambs. I shall sing, we shall sing, with him. Praise to You, my Lord, for sister Death, for our sister bodily Death, for Death! whom no man may escape.
Praise to You, Lord!

Three Brothers (Sylvester, Rufino, Bernard):
I pour out my distress before you:

Chorus:
But You know my path.

Three Brothers (Sylvester, Rufino, Bernard):
Lord, you will be my portion,

Chorus:
In the land of the living.

Three Brothers (Sylvester, Rufino, Bernard):
The righteous will surround me,

Chorus:
For you will deal bountifully with me.

Three Brothers (Sylvester, Rufino, Bernard):
Give heed to my cry, and bring my soul out from prison!

Chorus:
And may your Holy Name be blessed.

Saint Francis:
Blessed is he who at the first death is found in your Holy Will, for the second death cannot harm him.
Praise to you, Lord!

All the Friars rise.

Choeur:
J'appelle: Ha! et ma voix: Ha! J'appelle et ma voix, et ma voix crie, et dit: Ha! vers le Seigneur! vers le Seigneur que j'implore!

Chorus:
I call: Ah! and my voice: Ah! I call, and my voice, my voice cries out, and says: Ah! to the Lord, the Lord whom I implore!

The Angel appears suddenly, luminous, near Saint Francis. He is visible only to Saint Francis, not to the other characters.

L'Ange:
François! François! Rappelle-toi . . . François! François! le chant derrière la fenêtre . . . Mais Dieu, mais Dieu, mais Dieu est plus grand, plus grand que ton coeur, Il connaît tout.

The Angel:
Francis! Francis! Remember . . . Francis! Francis! the song behind the window . . . But God, but God, but God is greater, greater than your heart. He knows all.

The leper appears beside the Angel. He is handsome and richly dressed, as at the end of the third scene. Like the Angel, he is visible only to Saint Francis.

L'Ange:
C'est lui! c'est le lépreux que tu as embrassé! Il est mort saintement, et revient avec moi pour t'assister. Tous deux, nous t'encadrerons, pour ton entrée au Paradis, dans la clarté, la clarté de la gloire! Aujourd'hui, dans quelques instants, tu vas entendre la musique de l'invisible . . . tu vas entendre la musique de l'invisible . . . et tu l'entendras à jamais . . .

The Angel:
It is he! the leper whom you kissed. He has died in holiness, and returns with me to help you. Together we will guide you in your entrance into Paradise, in the brightness, the brightness of glory! Today, in a moment, you will hear the music of the invisible . . . you will hear the music of the invisible . . . and you will hear it for all eternity.

The Angel and leper disappear. Bells ring.

Saint François:
Seigneur! Seigneur!
Seigneur! Seigneur! Musique et Poésie m'ont conduit vers Toi: par image, par symbole, et par défaut de Vérité.
Seigneur! Seigneur!
Seigneur! Seigneur! Seigneur, illumine-moi de ta Présence! Délivre-moi, enivre-moi, éblouis-moi pour toujours de ton excès de Vérité . . .

Saint Francis:
Lord! Lord!
Lord! Lord! Music and Poetry have led me toward You, by image, by symbol, and by want of Truth.
Lord! Lord!
Lord! Lord! Lord, illuminate me by your Presence. Deliver me, intoxicate me, dazzle me forever by your excess of Truth!

He dies.

Frère Léon:
Il est parti . . . comme un silence, comme un silence amical qu'on touche avec des mains très douces. Il est parti . . . comme une larme, comme une larme d'eau claire qui tombe lentement d'un pétale de fleur. Il est parti comme un papillon, un papillon doré qui s'envole de la Croix pour dépasser les étoiles . . .

Brother Leo:
He is gone, like a silence, a familiar silence we touch with gentle hands. He is gone, like a tear, like a tear of clear water falling slowly from a flower petal. He is gone, like a butterfly, a golden butterfly taking flight from the Cross to pass beyond the stars.

All disappear, all is dark. The chorus takes its place at the front of the stage. A single, intense pool of light shines on the spot where the body of Saint Francis had been before. This light must grow gradually until the end of the act. When it has become blinding and unbearable, the curtain falls.

Choeur:
Autre est l'éclat de la lune, autre est l'éclat du soleil, Alleluia! Autres sont les corps terrestres, autres sont les corps célestes, Alleluia!
Même, une étoile diffère en éclat d'une autre étoile! Ainsi en va-t-il de la résurrection des morts, Alleluia!
Alleluia!
De la douleur, de la faiblesse, et de l'ignominie: il ressuscite, il ressuscite, il ressuscite de la Force, de la Gloire, de la Joie!!!

Chorus:
There is one glory of the moon, and another glory of the sun, Alleluia! The earthly bodies are one, the celestial bodies another, Alleluia!
Even one star differs from another in glory! So it is with the resurrection of the dead, Alleluia!
Alleluia!
From suffering, from weakness, from dishonor, are resurrected, resurrected, resurrected Power, Glory, and Joy!!!

(RIDEAU)

—Olivier Messiaen

(CURTAIN)

—translation by Gerald Levinson

Olivier Messiaen

Olivier Messiaen was born in Avignon, France, on 10 December 1908, the son of literary parents: his father was a translator of Shakespeare, and his mother was the poet Cécile Sauvage, who wrote a book of poems entitled "*L'Ame en Bourgeon*" for his birth. Messiaen passed his early years in Grenoble, and the mountains of the Dauphiné (Hautes Alpes) are his true homeland. It is there that he has written nearly all his works, during the summer months.

From 1919 to 1930 he studied at the Paris Conservatory, where Paul Dukas and Marcel Dupré were among his teachers. While there he earned Premiers Prix in piano accompaniment, organ and improvisation, fugue and counterpoint, and composition. He also pursued independent studies in other, less traditional areas of music, including Hindu rhythm (especially the Deci-Talas, or provincial rhythms of ancient India), as well as Greek metrics, Gregorian chant, theology, exotic folklore, and the philosophy of Time and Duration. He became an expert on sound-color, actively researching the manifold colorations of every possible sound-complex. He has studied ornithology and undertaken the musical notation of the song of every French bird, grouped by habitat and by region: birds of the field and of the forest, birds of the high mountains and of the seacoast, birds of the reeds, ponds, and marshes—an immense, never-ending task.

In May 1941 Messiaen was named professor of harmony at the Paris Conservatory. In 1947 he was named professor of musical analysis and rhythm, then in 1966 professor of composition at the Conservatory. He has also given courses in composition at Budapest, Darmstadt, Sarrebrück, Tanglewood, and Buenos Aires. In 1978, his seventieth birthyear, more than a hundred concerts of his works were given in three months: first in Japan, then in Poland, Canada, Germany, Switzerland, Belgium, England, Sweden, and many other countries, as well as fifty concerts in various cities in the United States and forty concerts in Paris and elsewhere in France.

Principal Works

Préludes
for piano (1929)

Les Offrandes oubliées
for orchestra (1930)

Hymne
for orchestra (1931)

L'Ascension
for orchestra (1933)

La Nativité du Seigneur
for organ (1935)

Poèmes pour Mi
for voice and orchestra (1936)

Chants de terre et de ciel
for voice and piano (1938)

Les Corps glorieux
for organ (1939)

Quatuor pour la fin du temps
for violin, clarinet, cello, and piano (1941), written during the war, in captivity

Visions de l'Amen
for two pianos (1943)

Trois Petites Liturgies de la présence divine
for women's chorus, onde Martinot, solo piano, celesta, vibraphone, percussion, and string orchestra (1944)

Vingt Regards sur l'Enfant-Jésus
for piano (1944)

Harawi (chant d'amour et de mort)
for voice and piano (1945)

Turangalîla-Symphonie
for solo piano, solo Onde Martenot, and very large orchestra (1946-1948)

Canteyodjaya
for piano (1948)

Cinq Rechants
for mixed chorus of twelve voices (1949)

Quatre Études de rythme
for piano (1949)

Messe de la Pentecôte
for organ (1950)

Livre d'orgue
for organ (1951)

Réveil des oiseaux
for solo piano and orchestra (1953)

Oiseaux exotiques
for solo piano, two clarinets, small wind orchestra, xylophone, glockenspiel, and percussion

Catalogue d'oiseaux
for piano (1956-1958)

Chronochromie
for large orchestra (1960)

Sept Haïkai
Japanese sketches, for solo piano, xylophone, marimba, and small orchestra (1963)

Couleurs de la cité céleste
for solo piano, wind orchestra, and percussion (1964)

Et exspecto resurrectionem mortuorum
for winds, brass, and metallic percussion

La Transfiguration de Notre Seigneur Jésus-Christ
for very large orchestra, mixed chorus, and seven instrumental soloists: piano, flute, clarinet, cello, xylorimba, vibraphone, marimba (1965-1968)

Méditations sur le mystère de la Sainte Trinité
for organ (1969)

La Fauvette des jardins
for piano (1970)

Des Canyons aux étoiles . . .
for solo piano, solo horn, xylorimba, glockenspiel, and small orchestra (1971-1974)

Saint Françoise d'Assise
Scènes franciscaines
en trois actes et huit tableaux
(1975-1983)

Saint Francis of Assisi

1182 Giovanni di Bernadone is born in Assisi, son of a rich cloth merchant. His mother being French, he is nicknamed Francesco. Fond of chivalry, he passes a carefree youth, but war, captivity, and illness force him to renounce his knightly dreams.

1205 The crucifix in the church of San Damiano speaks to him.

1206 He renounces his family wealth and gives away his money to the poor.

1208 He gathers his first disciples and travels from village to village preaching the Gospel: the equality of man, contempt for money, the legitimacy of the quest for justice, the nobility of the poor and humble, and the beauty of love.

1209 He presents his Rule to Pope Innocent III, who approves it.

1210 Numbering twelve, the friars settle at the Porziuncola. The Order grows rapidly.

1218 Francis sends several friars abroad and travels himself to Egypt.

1223 He draws up the Second Rule, also approved by the Pope.

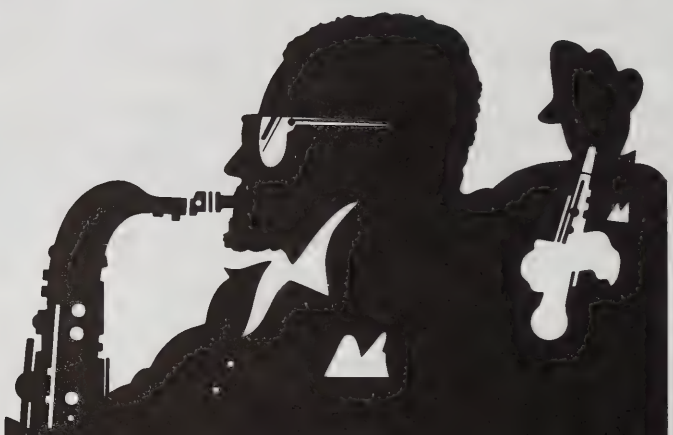
1223 On Mount La Verna he receives the Stigmata.

1225 *The Canticle of Brother Sun.* Francis reconciles the feuding factions in Assisi.

1226 He dies at the Porziuncola.

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More . . .

A number of studies exist of Messiaen and his music. First, of course, is the composer's own *Technique de mon langage musicale*, published in Paris in 1944 and translated into English in 1957. R. Sherlaw Johnston's *Messiaen*, an account of the music, is excellent, though quite technical in orientation (University of California). The least technical, though first-rate, is the book by Roger Nichols, also entitled *Messiaen* (Oxford). *Saint François d'Assise* has not yet been recorded, but many of Messiaen's other works are available. Just to list pieces mentioned in the program note: The beautiful song cycle *Poèmes pour Mi* has recently appeared in a superb recording by soprano Lucy Shelton and pianist Lambert Orkis (Nonesuch; coupled with Fauré's *Chanson d'Eve*). The *Quartet for the End of Time* for clarinet, violin, cello, and piano can be heard on a stunning recording by Joseph Rabbai, Isidore Cohen, Timothy Eddy, and Robert Levin (Candide, coupled with *Merle Noir* for flute and piano) and on a newer recording that I haven't heard yet featuring Daniel Barenboim as the pianist (DG). There are two recordings of *Harawi*, the "song of love and death," both performed by distinguished specialists in contemporary vocal music on imported labels: Dorothy Dorow (Bis) and Jane Manning (Unicorn). Seiji Ozawa's recording of the *Turangalîla-Symphonie* with the Toronto Symphony Orchestra has, unfortunately, been deleted from the catalogue, but one recording remains in print conducted by Louis de Froment, with soloists Yvonne Loriod and Jeanne Loriod, and the Luxembourg Radio Orchestra (Forlane, two LPs). *L'Ascension*, the work that Koussevitzky conducted at Tanglewood during Messiaen's residency there, is available only in its alternative version for organ solo; among the performances is one by Jennifer Bate, who has issued six volumes of Messiaen's organ works on Unicorn (seven LPs), and another by Louis Thiry, who has similarly recorded the bulk of the organ works (Calliope). The New England Conservatory Chorus, directed by Lorna Cooke deVaron, has recorded the *Cinq Rechants* of 1949, Messiaen's homage to the *musique mesurée* of the French Renaissance. *Chronochromie* is not currently available, but other works for orchestra or large ensemble that can be located include Pierre Boulez's recordings with the Domaine Musicale orchestra of *Couleurs de la cité céleste* and *Et exspecto resurrectionem mortuorum* (CBS) and Václav Neumann's recordings with the Czech Philharmonic Orchestra of Messiaen's bird pieces, including *Oiseaux exotiques*, *Réveil des oiseaux*, and *Catalogue d'oiseaux* No. 9, *"La Buscarle,"* with Messiaen and his wife Yvonne Loriod as soloists (Candide).

—S.L.

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José van Dam



Internationally renowned bass-baritone José van Dam takes time out from his crowded European schedule this season for two important United States appearances: his first U.S. Hans Sachs in *Die Meistersinger*, with the Lyric Opera of Chicago, and these performances of scenes from *St. Francis of Assisi*, recreating the title role he portrayed in the work's world premiere. He made his most recent appearance in the United States in 1983, as Golaud in the Metropolitan Opera's production of *Pélleas et Mélisande*. Other U.S. appearances have included performances with the Chicago Symphony Orchestra, the Boston Symphony Orchestra, the Los Angeles Philharmonic, and the Berlin Philharmonic. Born in Brussels, Mr. van Dam began his musical education at the age of eleven, studying piano and solfège. He began vocal lessons at thirteen, and at seventeen he entered the Brussels Conservatory, graduating a year later with diplomas and first prizes in both voice and opera performance. Numerous awards and prizes from international competitions followed. Although he made his operatic debut in Liège as Don Basilio in *The Barber of Seville*, it was the role of Escamillo in *Carmen* that brought him to La Scala, Paris, and Covent Garden. After recording Ravel's *L'Heure espagnole* for Deutsche Grammophon with Lorin Maazel, Mr. van Dam was invited by the conductor to join the Deutsche Oper in West Berlin, where he has been singing leading roles since 1967. Among the roles for which he is in worldwide demand are the title roles in Verdi's *Attila* and Berg's *Wozzeck*, Mozart's Don Giovanni, and Mozart's Figaro, which he is scheduled to perform at the Metropolitan Opera next season. He has performed the title role in *Der fliegende Holländer* at the Salzburg Easter Festival and appeared as Leporello in the film version of *Don Giovanni*, the soundtrack of which was conducted by Lorin Maazel and recorded by CBS. Mr. van Dam's many recordings with the Berlin Philharmonic and Herbert von Karajan include Beethoven's *Fidelio*, *Missa Solemnis*, and the Ninth Symphony, the Brahms and Mozart Requiems, Bruckner's *Te Deum*, Mozart's *Coronation* Mass, and Debussy's *Pélleas et Mélisande* with the Deutsche Oper. Other recordings include Charpentier's *Louise* conducted by Julius Rudel, Bizet's *Carmen* conducted by Sir Georg Solti, Berlioz's *Roméo et Juliette* with the Boston Symphony Orchestra under Seiji Ozawa, Verdi's *Simon Boccanegra* with Claudio Abbado conducting the La Scala Orchestra, *Così fan tutte* and *Salome*, both with the Vienna Philharmonic, *Parsifal* with the Deutsche Opera and the Berlin Philharmonic, Herbert von Karajan conducting, and a three-disc collection of Ravel art songs, with soprano Teresa Berganza and baritone Gabriel Bacquier. José van Dam received a Grammy award in 1985 for his performance in another recording of Ravel songs, with Pierre Boulez conducting the BBC Symphony Orchestra. Mr. van Dam's only previous Boston Symphony appearances took place in October 1975 in Boston and New York, in performances under Seiji Ozawa of Berlioz's *Roméo et Juliette*, subsequently recorded for Deutsche Grammophon.

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Kathleen Battle



Acclaimed soprano Kathleen Battle is a regular guest with the orchestras of New York, Chicago, Boston, Philadelphia, Cleveland, Paris, and Berlin; at the Salzburg, Ravinia, Tanglewood, and Cincinnati May festivals; and at the major opera houses, including the Metropolitan, Paris, Vienna, and the Royal Opera, Covent Garden. Her 1985-86 season has included return appearances at the Metropolitan Opera as Sophie in *Der Rosenkavalier* and as Susanna in the new Jean-Pierre Ponnelle production of Mozart's *Le nozze di Figaro*, the latter videotaped for the PBS "Live from the Met" television series. In addition to her Boston Symphony appearances at Symphony Hall and in New York, Ms. Battle's orchestral commitments this season include Bach's *St. Matthew* Passion with the New York Philharmonic conducted by Zubin Mehta and performances of *Le nozze di Figaro* with the Orchestre de Paris conducted by Daniel Barenboim. Ms. Battle has built an international reputation as one of the most important interpreters of Lieder before the public today. Her recital schedule includes appearances in such music centers as New York's Lincoln Center, Pasadena's Ambassador Auditorium, Chicago, Toronto, Paris, Vienna, and Florence. In the summer of 1984, her first recital at the Salzburg Festival, with James Levine at the piano, was recorded live by Deutsche Grammophon.

Ms. Battle's many recordings include the Brahms Requiem and Brahms songs with the Chicago Symphony and Mr. Levine on RCA; Mozart's *Così fan tutte*, recorded live at the Salzburg Festival, Riccardo Muti conducting, on EMI/Angel; the Mahler Fourth Symphony with Lorin Maazel and the Vienna Philharmonic on CBS; the Berg *Lulu* Suite with the Cincinnati Symphony and music director Michael Gielen on Vox Cum Laude; Mahler's Symphony No. 2 with the Saint Louis Symphony and music director Leonard Slatkin on Telarc; and Bach's *Wedding Cantata* on RCA's "Music from Ravinia" series, James Levine conducting. Recent and forthcoming recordings include Verdi's *Un ballo in maschera* with Luciano Pavarotti and Sir Georg Solti on Decca/London; complete recordings of Mozart's *Don Giovanni* with the Berlin Philharmonic under Herbert von Karajan on Deutsche Grammophon and *Abduction from the Seraglio* with the Vienna Philharmonic conducted by Solti on Decca/London; Mozart concert arias conducted by André Previn for EMI/Angel; and a joint recital album with classical guitarist Christopher Parkening, also on EMI/Angel.

A native of Portsmouth, Ohio, Kathleen Battle received her bachelor and master of music degrees from the College-Conservatory of Music, University of Cincinnati, which has awarded her an honorary doctoral degree, as has the Westminster Choir College in Princeton, New Jersey. She made her professional debut in the summer of 1972 at the invitation of Thomas Schippers, appearing in the Brahms Requiem at the Cincinnati May Festival and the Festival of Two Worlds in Spoleto, Italy. Her Metropolitan Opera debut came five years later, as the Shepherd in Wagner's *Tannhäuser*. Since her first Boston Symphony appearances in 1978, Ms. Battle has sung music of Verdi, Mozart, Mahler, Britten, Haydn, Bach, and Poulenc with the orchestra, appearing most recently for Bach's Cantata 51, "*Jauchzet Gott in allen Landen*," and Poulenc's *Gloria* in January 1985.

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Kenneth Riegel



Born in West Hamburg, Pennsylvania, Kenneth Riegel first came to the attention of the international music world with his performance of the title role in the New York premiere of Hans Werner Henze's *The Young Lord*. Since then, he has sung at the Metropolitan Opera, the Vienna State Opera, La Scala, the Deutsche Oper in West Berlin, the Hamburg State Opera, the Bonn Opera, and the Geneva Opera. A frequent guest of the Paris Opera, Mr. Riegel was the first American tenor chosen there for the title roles in *Faust* and *Les Contes d'Hoffmann*. He created the role of Alwa in the Paris Opera's world premiere of the complete three-act version of Berg's *Lulu*, repeating that role at the Met for a live nationwide telecast. In 1983, again at the Paris Opera, Mr. Riegel portrayed the Leper in the world premiere of Messiaen's *St. Francis of Assisi*, the role he sings at these concerts. Mr. Riegel makes frequent guest appearances with the major orchestras in America and in Europe, as well as at the important summer festivals. He appeared as Don Ottavio in Joseph Losey's film of Mozart's *Don Giovanni*, the soundtrack of which is available on CBS. His many other recordings include a Grammy-winning performance of Orff's *Carmina burana* with Michael Tilson Thomas conducting the Cleveland Orchestra; Liszt's *Faust* Symphony on Deutsche Grammophon with Leonard Bernstein and the Boston Symphony, which won a 1978 Grand Prix du Disque; the Paris production of *Lulu* conducted by Pierre Boulez on Deutsche Grammophon; Mahler's Symphony No. 8 on Philips with Seiji Ozawa and the Boston Symphony; Berlioz's *Damnation of Faust* with Sir Georg Solti conducting the Chicago Symphony, which won a 1982 Grand Prix du Disque as well as a Grammy; and the first recording of Zemlinsky's *Der Geburtstag der Infantin*, with Gerd Albrecht conducting the Berlin Radio Symphony, winner of the Preis der Deutschen Schallplattenkritik.

Mr. Riegel's recent appearances have included the title role in the Met's first-ever production of *La clemenza di Tito*, conducted by James Levine; the title role in *Les Contes d'Hoffmann* in a new Deutsche Oper production in Berlin; Jason in Cherubini's *Medea* at the Bonn Opera; a visit to the Vienna Festival with the Hamburg State Opera in *Geburtstag der Infantin*; a return to the Salzburg Festival with *St. Francis of Assisi*; and a debut at the Santander Festival in *Damnation of Faust*, with the visiting Deutsche Oper Berlin, as well as his Covent Garden debut in *Geburtstag der Infantin*, *Das Lied von der Erde* with the Florida Symphony, *Oedipus Rex* with Bonn Opera, and concert performances under Seiji Ozawa of scenes from *St. Francis of Assisi* with London's BBC Symphony and the Berlin Philharmonic. Upcoming recording commitments include *The Bassarides* with Gerd Albrecht conducting on Deutsche Grammophon and Mahler's Eighth Symphony with the Frankfurt Radio Orchestra on CBS Nippon. Mr. Riegel has appeared regularly with the Boston Symphony Orchestra since his debut at Tanglewood in 1971, most recently for performances and a Philips recording of Mahler's Eighth Symphony; Bach's *St. John* Passion, scenes from Mussorgsky's *Boris Godunov*, and Stravinsky's *Oedipus Rex* at Tanglewood; and Beethoven's Choral Fantasy, which he performed and recorded with the orchestra for Telarc in October 1982.



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Philippe Rouillon



Born in Paris in 1952, baritone Philippe Rouillon studied voice and chamber music at the Conservatoire National Supérieur de Musique de Paris, where he received first prizes in both subjects in 1976 and 1977. He studied for two years at the Lyric Art School of the Paris Opera, where his teachers were Michel Sénéchal and Gabriel Bacquier. Mr. Rouillon is the recipient of numerous awards, including first prize at the 1978 Ostende International Competition in Belgium, second prize and the Prize of the Public at the third International Vocal Competition in Vervier, Belgium, in 1979, and first prize at the 1983 Rio de Janeiro International Singing Competition. In 1977, Philippe Rouillon made his debut at the Lille Opera House as Ourias in Gounod's *Mireille* and as Jack in Romberg's *The Desert Song*. Engaged by the Théâtre National de l'Opéra de Paris in 1980, Mr. Rouillon's roles there have included Le Directeur in Poulenc's *Les Mamelles de Tirésias*, Escamillo, le Doncaire, and Morales in Bizet's *Carmen*, and Figaro in Rossini's *Il barbiere di Siviglia*; he created the role of Le Chevalier in Daniel Lesur's *Ondine*. More recent roles at the Paris Opera include Tchelkalov in Mussorgsky's *Boris Godunov*, the Helmsman in Wagner's *Tristan und Isolde*, and the High Priest in Gluck's *Alceste*. His appearances elsewhere include the role of Huascar in Rameau's *Les Indes galantes* at the Rouen Théâtre des Arts and a subsequent appearance there as Escamillo, Tarquinius in Britten's *The Rape of Lucretia* at the Albi Festival, recitals in Lille and at the Théâtre Musical de Paris (Châtelet), and performances of Beethoven's Ninth Symphony in Grenoble and Paris. He makes his first appearances with the Boston Symphony Orchestra this season, as Brother Leo in scenes from Messiaen's *St. Francis of Assisi* in Boston and New York.



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Tanglewood Festival Chorus
John Oliver, Conductor



Co-sponsored by the Tanglewood Music Center and Boston University, and now in its sixteenth year, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the orchestra, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Sir Colin Davis, Leonard Bernstein, and Klaus Tennstedt. In April 1984, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

The Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for best choral performance. The chorus may also be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*; both of these have been newly issued on compact discs. The Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule; their album of *a cappella* twentieth-century American choral music, recorded at the invitation of Deutsche Grammophon, received a Grammy nomination for best choral performance of 1979. The most recent recordings by Mr. Oliver and the chorus include music of Luigi Dallapiccola and Kurt Weill for Nonesuch, Beethoven's Choral Fantasy with Seiji Ozawa, Rudolf Serkin, and the Boston Symphony Orchestra for Telarc (a compact disc), and Debussy's *La Damoiselle élue* with the orchestra and mezzo-soprano Frederica von Stade for CBS. The chorus has also recorded a Christmas album, "We Wish You A Merry Christmas," with John Williams and the Boston Pops for Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale. Since its inception nine years ago, the John Oliver Chorale has built an impressive repertoire ranging from masterpieces by Bach, Beethoven, Mozart, and Stravinsky to less frequently performed works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. The Chorale has recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern records and Donald Martino's *Seven Pious Pieces* for New World Records. Newly available from Northeastern records is the Chorale's album "Christmas Antiphonies," featuring polychoral works of Schütz, Scheidt, Praetorius, Bax, and Daniel Pinkham.

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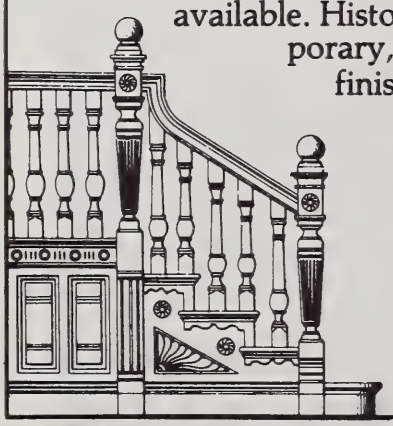
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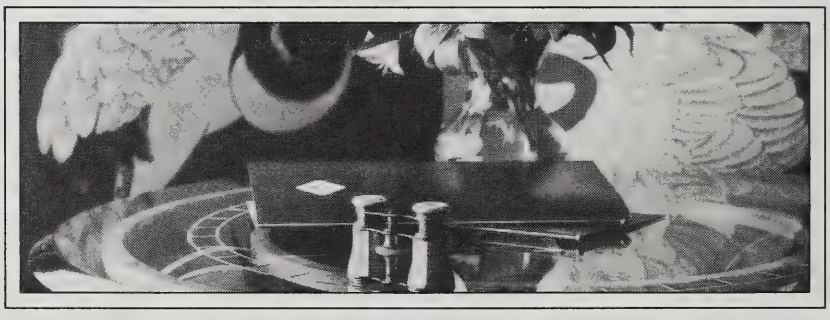
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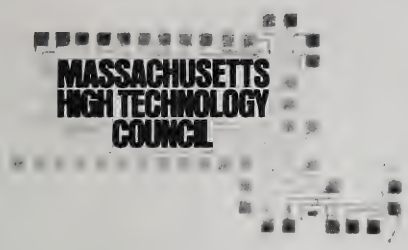
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Chopin	Piano Concerto No. 1
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	ALEXIS WEISSENBERG
Strauss	*Don Juan*

Tuesday 'B'—22 April, 8-9:55
SEIJI OZAWA conducting

Chopin	Piano Concerto No. 1
	ALEXIS WEISSENBERG
Tchaikovsky	Symphony No. 6, *Pathétique*

Thursday '10'—24 April, 8-9:50
Friday 'A'—25 April, 2-3:50
Saturday 'A'—26 April, 8-9:50
SEIJI OZAWA conducting

Maderna	*Aura*
Mozart	Violin Concerto No. 3 in G, K.216
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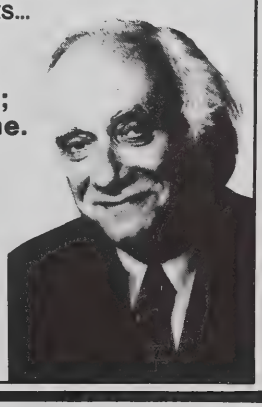
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THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings, it remains open through intermission for BSO events or just past starting-time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert *once a series has begun,* and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

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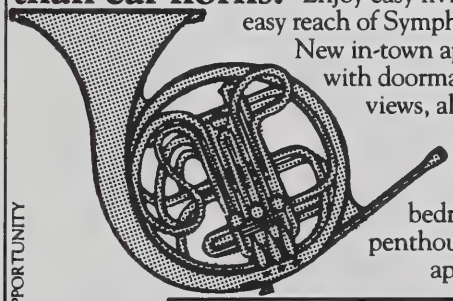
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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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AN ELEVATOR is located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of the building.

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BOSTON SYMPHONY BROADCASTS: Concerts of the Boston Symphony Orchestra are heard by delayed broadcast in many parts of the United States and Canada, as well as internationally, through the Boston Symphony Transcription Trust. In addition, Friday-afternoon concerts are broadcast live by WGBH-FM (Boston 89.7); Saturday-evening concerts are broadcast live by both WGBH-FM and WCRB-FM (Boston 102.5). Live broadcasts may also be heard on several other public radio stations throughout New England and New York. If Boston Symphony concerts are not heard regularly in your home area and you would like them to be, please call WCRB Productions at (617) 893-7080. WCRB will be glad to work with you and try to get the BSO on the air in your area.

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The Boston Symphony Orchestra has been the recipient of three extraordinary gifts during the past month. As a result of a challenge from BSO Trustee J.P. Barger, three orchestra chairs have been fully funded and endowed in perpetuity at the $1 million level. The BSO extends its deep appreciation to J.P. and Mary Barger for endowing the principal trombone position, held by Ronald Barron; to Dorothy and David Arnold (BSO Trustee) for endowing Fredy Ostrovsky's violin position; and to Maria and Ray Stata (BSO Overseer) for endowing the double bass position held by Lawrence Wolfe. Each of these gifts signifies exceptional support of the Boston Symphony Orchestra, enabling it to maintain the highest level of artistic excellence.

Friends Weekend at Tanglewood

The Friends of the BSO have the opportunity to travel to Tanglewood via chartered bus for three days of spectacular music by the Boston Symphony Orchestra the weekend of 25-27 July. This summer, the Friends Weekend includes the BSO concerts on Friday and Saturday evenings, as well as on Sunday afternoon. Performances include Seiji Ozawa conducting music of Brahms, Haydn, and Beethoven, Leonard Bernstein conducting music of Tchaikovsky and Bernstein, and solo appearances by violinist Mi Dori and pianists Peter Serkin and Alfred Brendel. The Friends will stay at the Red Lion Inn and will have door-to-door service provided by Greyhound Bus for all events. Dinner Friday night will be at the Pittsfield Country Club. Lunch on Saturday will be at Seranak, the former home of Serge Koussevitzky, and dinner will be at Mahkeenac Farm, adjacent to the Tanglewood grounds. Sunday luncheon at Blantyre will precede the 2:30 p.m. concert. Anticipated arrival time in Boston on 27 July is 8 p.m.

The weekend is available to Friends of the BSO who have donated a minimum of $40. Space is limited to 42 people on a first-come, first-served basis. The cost of the weekend, $375 per person, double occupancy ($485 for single occupancy), includes a $50 tax-deductible contribution to the orchestra and covers transportation, lodging, meals (excluding breakfast), and concert tickets. For further information, please call the Volunteer Office at 266-1492, ext. 177.

Boston Symphony Chamber Players Spring Tour

From 6 May through 16 May, the Boston Symphony Chamber Players will make their annual spring tour, with performances in Seattle, Tucson, Phoenix, Stockton, San Francisco, Caldwell (Idaho), Los Angeles, La Jolla, and St. Paul. Tour repertory will include Mozart's Quintet for piano and winds, K.452, the Brahms Piano Trio in C, Schubert's *Trout* Quintet, Hadyn's G major trio for flute, cello, and piano, Hob. XV:15, Hindemith's *Kleine Kammermusik* for wind quintet, and Leon Kirchner's *Music for Twelve*, a BSO centennial commission given its first performance by the Chamber Players in February 1985. For a brochure on the Chamber Players' 1986-87 subscription series at Jordan Hall, please call Symphony Hall, (617) 266-1492.

Symphony Hall Tours

Tours of Symphony Hall are available Mondays through Thursdays at 9 a.m. and 4:30 p.m., Saturdays at 1 p.m., and occasionally at other hours. Organized by the Boston Symphony Association of Volunteers, these tours are conducted by trained volunteer guides and cover the history of the Boston Symphony Orchestra and of Symphony Hall, including its architecture and acoustics. A $25 per group donation to the BSO is requested. For the weekday-afternoon and Saturday tours, there is a $50 security charge. Groups must consist of at least ten persons and cannot exceed twenty-five per guide. For appointments, which must be made at least ten days in advance, or additional information, please contact the Volunteer Office, Symphony Hall, Boston, MA 02115, (617) 266-1492, ext. 178.



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BSO Members in Concert

Max Hobart leads the Civic Symphony Orchestra of Boston in Bartók's *Deux Images*, Bizet's Symphony in C, and the Brahms Piano Concerto No. 2 with soloist David Deveau on Sunday, 27 April at 3 p.m. in Jordan Hall at New England Conservatory. Tickets are available at $10 and $7. For further information, please call 326-8483.

Ronald Feldman leads the Mystic Valley Orchestra in Kyr's *The Greater Changing* (world premiere), Schubert's *Unfinished* Symphony, and Bach's Double Harpsichord Concerto in C minor, with Mark Kroll as a featured soloist, on Saturday, 3 May at 8 p.m. at Paine Hall, Harvard University, and on Sunday, 4 May at 8 p.m. at Dwight Auditorium, Framingham State College. Tickets for the Cambridge concert are $6 ($4 students, seniors, and special needs). Tickets for the Framingham concert are $8 ($5 students, seniors, and special needs).

BSO members Jules Eskin, principal cello, and Aza Raykhtsaum, violin, perform music of Beethoven, Mendelssohn, and Dvořák with pianist Yvette Roman Schleifer at the French Library in Boston, 53 Marlborough Street, on Sunday, 4 May at 5 p.m. For ticket information, call 266-4351.

The Boston Artists Ensemble, founded in 1980 by its director, BSO cellist Jonathan Miller, performs the Schubert E-flat and Ravel piano trios on Sunday, 4 May at 7 p.m. at Ellsworth Hall at Pine Manor College in Brookline. Tickets are $7 ($5 students and senior citizens); for further information, call 266-2322.

The North Shore Philharmonic, Max Hobart, music director, performs music of Offenbach, Poulenc, and Schumann's Symphony No. 3, *Rhenish*, on a program featuring pianists Anthony and Joseph Paratore with narrator Robert J. Lurtsema in Saint-Saëns's *Carnival of Animals* on Sunday, 4 May at 7:30 p.m. at Salem High School auditorium. For ticket information, please call 1-631-6513.

BSO concertmaster Malcolm Lowe is soloist in the Brahms Violin Concerto with Ronald Knudsen conducting the Newton Symphony Orchestra on Sunday, 4 May at 8 p.m. at Aquinas Junior College in Newton. Also on the program is Richard Strauss's *Death and Transfiguration*. Tickets are $8 at the door or by advance reservation—call 965-2555.

The Boston Artists Ensemble performs Mozart's C major piano trio, K.548, Kodály's Duo for violin and cello, and the Brahms B major piano trio, Op. 108, on Sunday, 11 May at 7 p.m. at Ellsworth Hall at Pine Manor College in Brookline. Tickets are $7 ($5 students and senior citizens); for further information, please call 266-2322.

Tanglewood Festival Chorus Conductor John Oliver leads his John Oliver Chorale in music of Paul Hindemith and Frank Martin on Wednesday, 21 May at 8 p.m. in Jordan Hall at New England Conservatory. For complete program and ticket information, call 484-2212.

Art Exhibits in the Cabot-Cahners Room

The Boston Symphony Orchestra is pleased that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 5 May are works from the Lettering Arts Guild, to be followed by works from Wenniger Graphics through 2 June.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.



Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

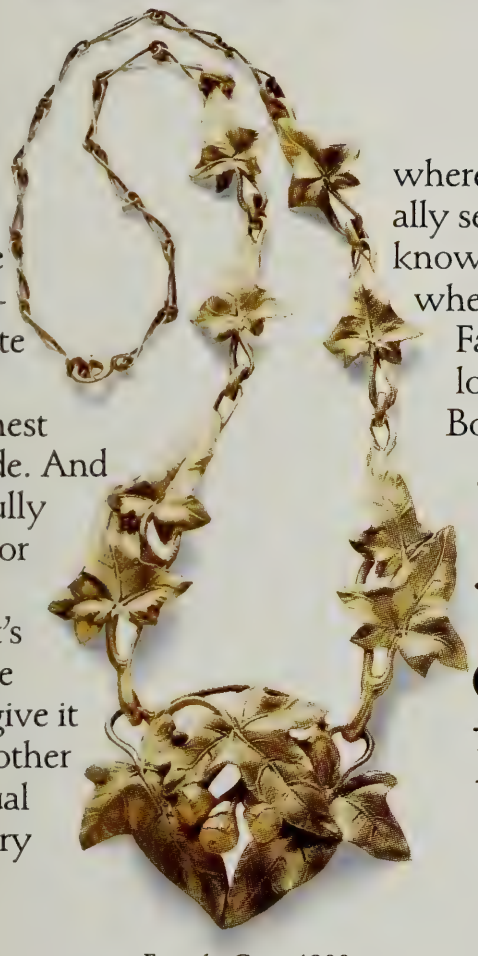
While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returned with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

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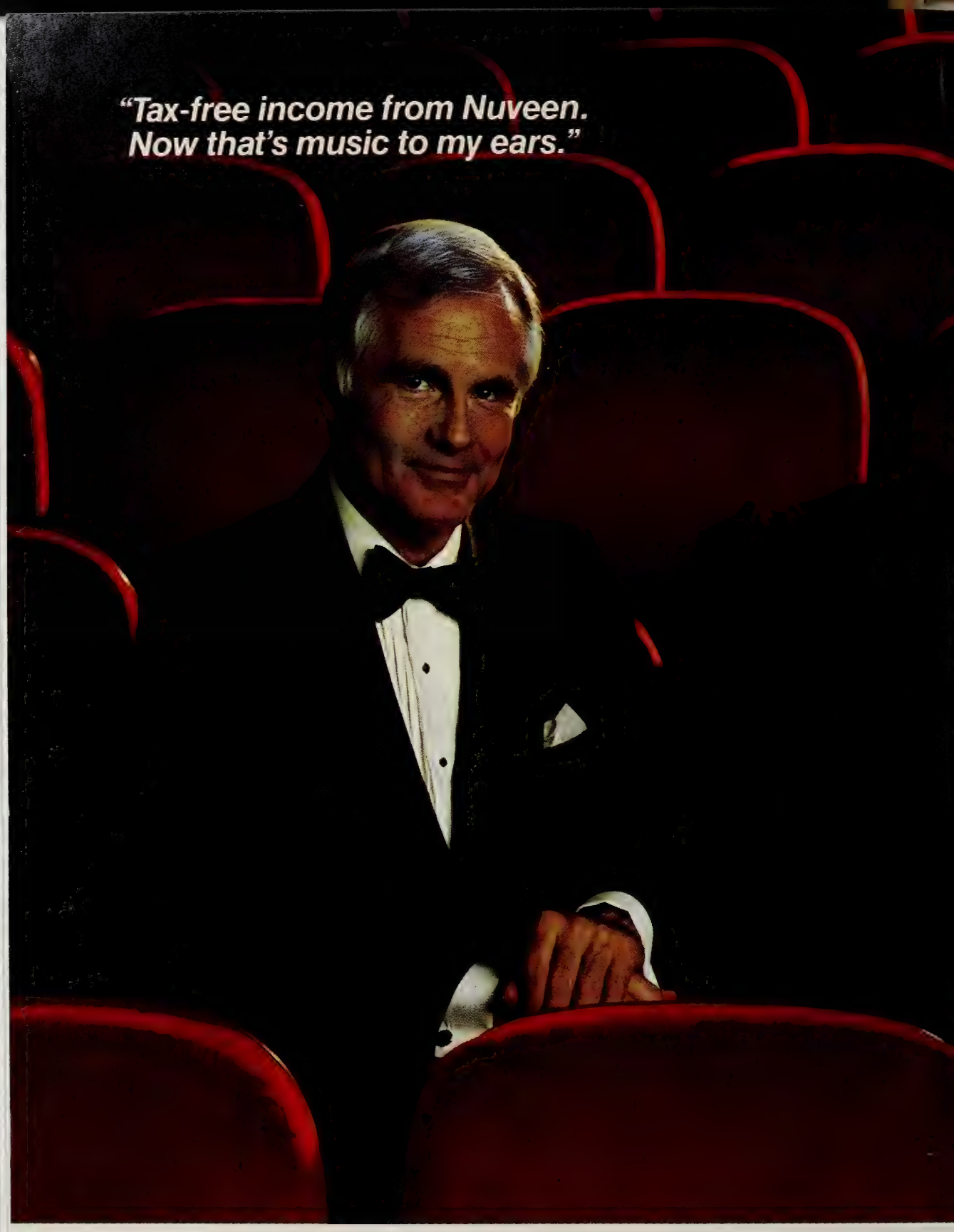
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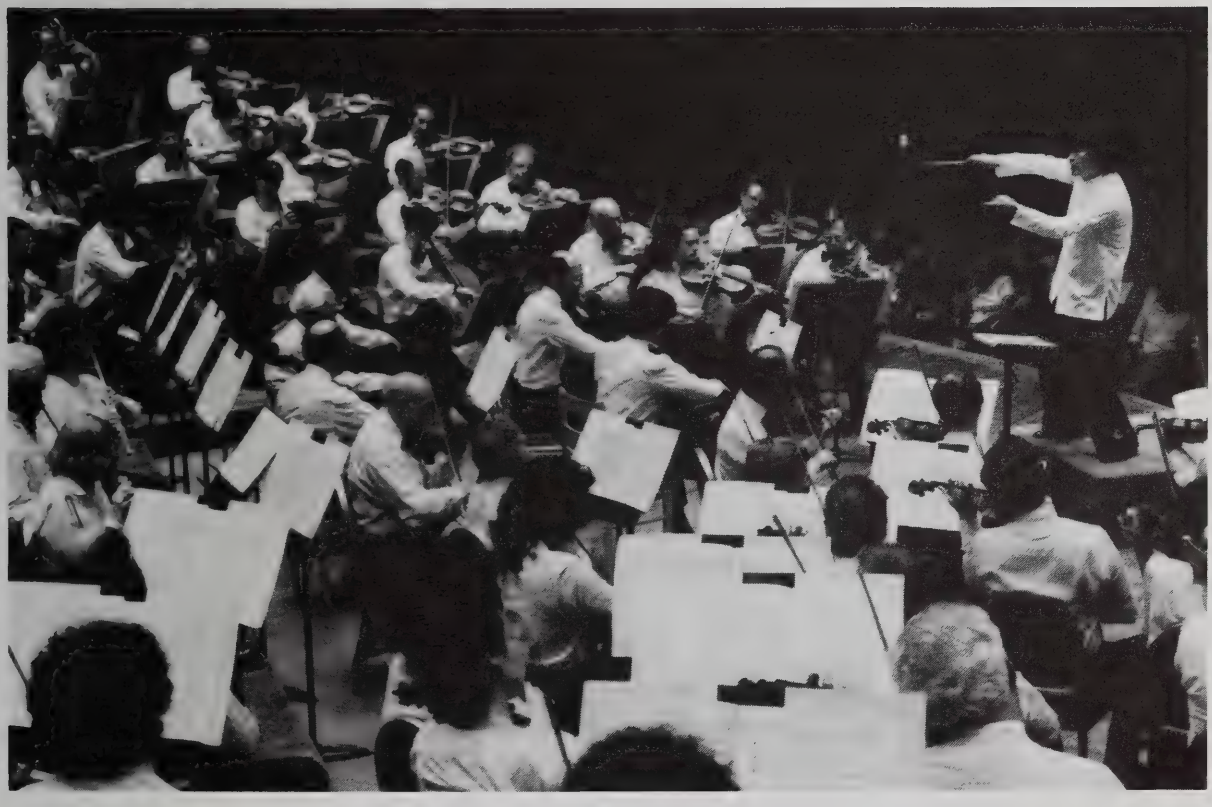
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Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa conducted the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* earlier this month in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



References furnished on request



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Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
†Ikuko Mizuno
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Lois Schaefer
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Mildred B. Remis chair
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Laurence Thorstenberg
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Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
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Andre Côme
Ford H. Cooper chair
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Bass Trombone
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Tuba
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Margaret and William C. Rousseau chair

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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

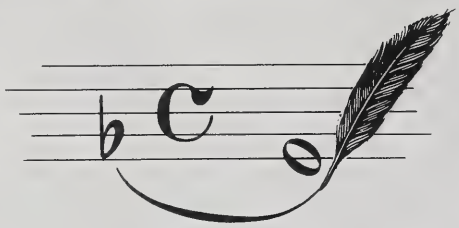
In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson



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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $20 million, and its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Friday, 18 April at 2
Saturday, 19 April at 8

SEIJI OZAWA conducting

CHOPIN — Piano Concerto No. 1 in E minor, Opus 11
Allegro maestoso
Romanza: Larghetto
Rondo: Vivace

ALEXIS WEISSENBERG

INTERMISSION

CHOPIN — *Fantasia on Polish Airs*, Opus 13, for piano and orchestra

Mr. WEISSENBERG

STRAUSS — *Don Juan*, Tone poem after Lenau, Opus 20

Friday's program will end about 3:55 and Saturday's about 9:55.

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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Friday, 18 April at 2
Saturday, 19 April at 8

SEIJI OZAWA conducting

Please note that Debussy's *Prelude to "The Afternoon of a Faun"* will replace Chopin's Fantasia on Polish Airs at these concerts. A program note for Debussy's Prelude appears on the back of this insert.

CHOPIN — Piano Concerto No. 1 in E minor, Opus 11

Allegro maestoso
Romanza: Larghetto
Rondo: Vivace

ALEXIS WEISSENBERG

INTERMISSION

DEBUSSY — *Prelude to "The Afternoon of a Faun"*

STRAUSS — *Don Juan*, Tone poem after Lenau, Opus 20

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Claude Debussy
Prelude to "The Afternoon of a Faun"

Achille-Claude Debussy was born at St. Germain-en-Laye, Department of Seine-et-Oise, France, on 22 August 1862 and died in Paris on 25 March 1918. He began composing the Prélude a l'Après-midi d'un faune *in 1892 and completed the full score on 23 October 1894. The work was performed with great success by the Société Nationale de Musique on 22 and 23 December that year under the direction of the Swiss conductor Gustave Doret. The first performance in the United States was given by the Boston Orchestral Club on 1 April 1902, Georges Longy conducting. Wilhelm Gericke conducted the first Boston Symphony performance on 30 December 1904. The orchestra's most recent subscription performances were given by Seiji Ozawa in December 1981. The scoring is for three flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two harps, antique cymbals, and strings.*

In 1865 the poet Stéphane Mallarmé produced a *Monologue d'un faune*, with which he hoped to obtain a performance at the Comédie Française. Having been told that his work would be of no interest as a theatrical piece, he put it aside for a decade. In 1875, Mallarmé tried to get his *Improvisation du faune* published in a literary anthology, again without success. Finally, the following year, he brought out his first book, which contained the text of the eclogue entitled *L'Après-midi d'un faune*. Mallarmé continued to hope for a theatrical performance, and as late as 1891 he promised in print to produce a new version for the theater. Throughout his life, Mallarmé was also interested in music; he in fact had written an essay on Wagner for the *Revue Wagnerienne* in 1885. His own poetry, he said, was inspired by "music proper, which we must raid and paraphrase, if our own music [poetry], struck dumb, is insufficient."

We can be sure that Debussy knew Mallarmé personally by 1892 (though he had set a text of his to music as early as 1884), when both poet and composer attended a performance of Maeterlinck's drama *Pelléas et Mélisande*, and it is certainly likely that they discussed the musical possibilities of Mallarmé's *Faune*. Debussy began composition of the Prelude that year (along with most of the other compositions that were to occupy him for the next decade: his string quartet, the opera *Pelléas et Mélisande*, the *Nocturnes* for orchestra, and a number of songs). Years later Debussy recalled that when Mallarmé heard the music for the first time (apparently the composer's performance at the piano in his apartment, not an orchestral version), he commented, "I was not expecting anything of this kind! This music prolongs the emotion of my poem, and sets its scene more vividly than color." The first performance of the Prelude made Debussy famous overnight; the striking character of this music, which everyone experienced as quite new, established his personality even in the eyes of those critics who expressed a wish for "an art more neat, more robust, more masculine."

The freshness comes in part from the delicacy of the instrumentation, which is filled with wonderfully new effects, of which the brilliant splash of the harp glissando over a dissonant chord at the end of the first flute phrase is only the most obvious (and the most easily imitated by lesser talents to weaker effect). The careful bridging of sections, so that nothing ever quite comes to a full close without suggesting continuation, effectively blurs the lines of what is, after all, a fairly straightforward ABA form. Debussy's success in obtaining this fluid, pastel effect can be measured by the fact that musicians will still argue about where the various sections begin and end. Most listeners, though, have been content to wallow in this exquisitely wrought play of color, harmony, and misty melody without bothering to consider how much of the future was already implicit in this score.

—Steven Ledbetter

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*

One Hundred and Fifth Season, 1985-86

Tuesday, 22 April at 8

SEIJI OZAWA conducting

CHOPIN — Piano Concerto No. 1 in E minor, Opus 11

Allegro maestoso
Romanza: Larghetto
Rondo: Vivace

ALEXIS WEISSENBERG

INTERMISSION

TCHAIKOVSKY — Symphony No. 6 in B minor, Opus 74, *Pathétique*

Adagio—Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

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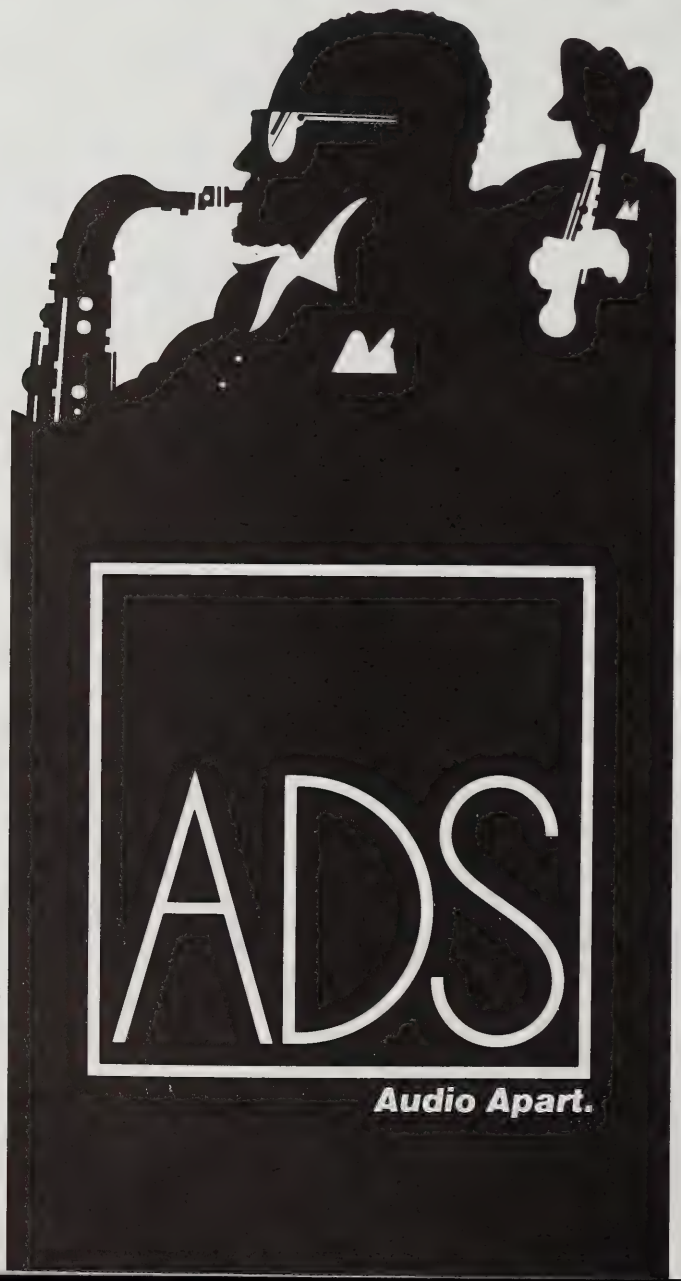
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Fryderyk Chopin
Fantasia on Polish Airs, Opus 13
Piano Concerto No. 1 in E minor, Opus 21



Fryderyk Franciszek Chopin—or, as he called himself during his many years in France, Frédéric Chopin—was born in Zelazowa Wola, near Warsaw, probably on 1 March 1810 and died in Paris on 17 October 1849. He composed the Fantasia on Polish Airs *in 1828. The first performance took place in Warsaw on 17 March 1830, on the same concert that included the premiere of Chopin's F minor concerto. The present performances are the first by the Boston Symphony Orchestra.*

Chopin composed the E minor concerto during the summer of 1830 and was himself soloist at the first performance, which took place at his final concert in Warsaw on 11 October the same year. The American premiere took place in New York on 21 November 1846, when the Philharmonic Society performed the work with soloist Henry C. Timm under the direction of George Loder. Alfred Jaell played the concerto in Boston in a concert given at the Melodeon on 11 December 1852, with the Germania Musical Society conducted by Carl Bergmann. Madeline Schiller was soloist for the first Boston Symphony performance in December 1882, Georg Henschel conducting. BSO performances have also been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Pierre Monteux, Henri Rabaud, Serge Koussevitzky, Charles Munch, and Seiji Ozawa, who led the most recent performances in October 1974, with pianist Alexis Weissenberg. Earlier performances featured Adele aus der Ohe, Teresa Carreno, Egelka Utassi, Moriz Rosenthal, Eugene D'Albert, Rafael Joseffy, Josef Hofmann, Ernest Hutcheson, Antoinette Szumowska, Elizabeth Claire Forbes, Leon Vartanian, and Gary Graffman. Besides the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.

Chopin composed all of his works for piano and orchestra—including the two piano concertos—before he turned twenty-one, when he was still undergoing or had barely finished his formal studies. He had begun the study of composition in 1822, when he was twelve, with Jozef Elsner, director of the Warsaw Conservatory. His talent as a performer had been recognized even earlier. In February 1818, a month before Chopin's eighth birthday, he made his first public appearance as a pianist, playing a concerto of Gyrowetz. And even at that time he was constantly improvising little pieces—polonaises and the like. But formal composition studies were to lead ultimately to his greatest and most enduring fame. Elsner attempted to teach Chopin the traditional classical forms, supervising the composition of the First Sonata, Opus 4, which is almost completely un-Chopinesque. Eventually, though, Elsner recognized that Chopin simply had such gifts that it was useless to impose an outside taste on them. He retained the private hope that Chopin would one day compose the great Polish national opera, but that hope was vain, since the young man desired only to write music for the piano.

Few composers, indeed, have so consciously limited their output. Chopin never wrote a piece that did not include the piano, and the bulk of his works are for piano solo. But since it is on that instrument that he is most original, we are not inclined to complain. Despite his years of piano studies, he never became academic in the



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technical mechanics of performing, and his boundless imagination soon came up with new sonorities and devices that set him apart.

Warsaw was something of a musical backwater, but visiting celebrities gave Chopin a sense of the larger musical world. In 1828 he heard Hummel perform, and quickly adopted the decorative elegance of that composer in his ensuing works. The following year he heard Paganini, who was such a powerful influence on instrumental music of the 1830s and 1840s by demonstrating the degree of virtuosic proficiency that might be possible.

Chopin composed the *Fantasia on Polish Airs* (or, as the formal published title ran, *Fantaisie sur des airs nationaux polonais*, Opus 13) in 1828, during his last year of formal conservatory training. That same year he composed another brilliant piece for piano and orchestra based on Polish melodies, *Krakowiak*, Opus 14. The following year, when he was nineteen, Chopin finished his formal studies and visited Vienna, where he attracted a great deal of attention, especially for works like the *Krakowiak*, the exotic Polish character of which was new to the Imperial capital. When he returned home on 12 September, he began work on his F minor piano concerto (published as No. 2, though it was the first to be composed).

After the two concerts of 17 and 22 March, on which Chopin had premiered his concerto, and on the first of which he had also premiered the Fantasy, he wrote to his close friend Titus Woyciechowski to report the events. On the whole the F minor concerto had been favorably received—especially its slow movement—but, according to Chopin, the Fantasy "did not in my opinion fully achieve its aim. [The audience] applauded because they felt they must show at the end that they had not been bored." Perhaps it was a problem with his piano (which Elsner described as "woolly," hardly suitable for making a brilliant display in a public concert). In any case, Chopin did not include the Fantasy when he repeated the concert five days later. Yet the piece obviously had its partisans, because when Chopin was asked to give another concert, the Fantasy was specifically requested. In fact he did include it, along with the premiere of the E minor concerto, on his last Warsaw concert, given on 11 October 1830. The following day he reported to Woyciechowski,

> This time I understood what I was doing, the orchestra understood what it was doing and the audience realised it too. This time, as soon as they heard the first bars of the Mazurka in the Finale, they burst into applause and at the end—the usual silly business—I was called back. Not a soul hissed and I had to come back and bow four times . . . .



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The Fantasy begins with a slow introduction that offers the soloist plenty of opportunity for brilliant passage-work. Then comes an Andantino theme in 6/8 time identified as a folk song, "Already the moon had set." After it has appeared with variations, a somewhat melancholy Allegretto in 2/4 takes over. Chopin identified this as a theme by Karol Kurpinski, a professor at the Warsaw Conservatory. Finally comes the "mazurka" that Chopin referred to, a *Kujawiak* that brings the potpourri to a brilliant and exciting conclusion.

It was only a few months after the premiere of the F minor concerto and the *Fantasia on Polish Airs* that Chopin composed the E minor concerto, and a few months after that (November 1830) that he left Poland to study abroad, never to return.

It would be unrealistic to expect a piano concerto written by a budding young virtuoso not out of his teens to display a command of the symphonic style of concerto writing—the careful balancing of soloist and orchestra, the intricate development of thematic ideas, and so on—that we have come to recognize in the earlier works of Mozart and Beethoven. Not only was such a style inimical to Chopin's original genius, but he had not even encountered the concertos of Beethoven. (This is not to say that he disliked Beethoven's music; while working on the F minor concerto, he had taken part in a private reading of the *Archduke* Trio and wrote to Titus Woyciechowski, "I've never heard anything so great; in it Beethoven snaps his fingers at the whole world.") But the musical life of Warsaw had not yet admitted Beethoven to the pantheon, especially with his larger works. Hummel was the major composer whose concertos provided a basic model for Chopin, along with works of Ries, Gyrowetz, and Moscheles—concertos by keyboard virtuosi written to display their own technical prowess.

But for all of Chopin's youth and relative inexperience, his concertos are extraordinary in that special way that makes all of his best music personal and immediately identifiable—this in spite of the fact that Chopin avoids the expected key relationships, which help create the shape of the music by setting up the drama of musical incident. Chopin's first movement, most unusually, keeps to the tonic key for both first and second subjects, a procedure that Donald Francis Tovey regards as "suicidal." Yet it is full of surprising and poetic and majestic moments for all its apparent lack of a strong ground plan. The second movement, labeled *Romance*, is nearer to the heart of Chopin, a pure outpouring of elegant and spontaneous melody. The finale, like the middle movement, is in E major. Its most characteristic element appears in the third theme, a *krakowiak* of great verve and rhythmic subtlety, which brings the concerto to a vigorous close.

—Steven Ledbetter

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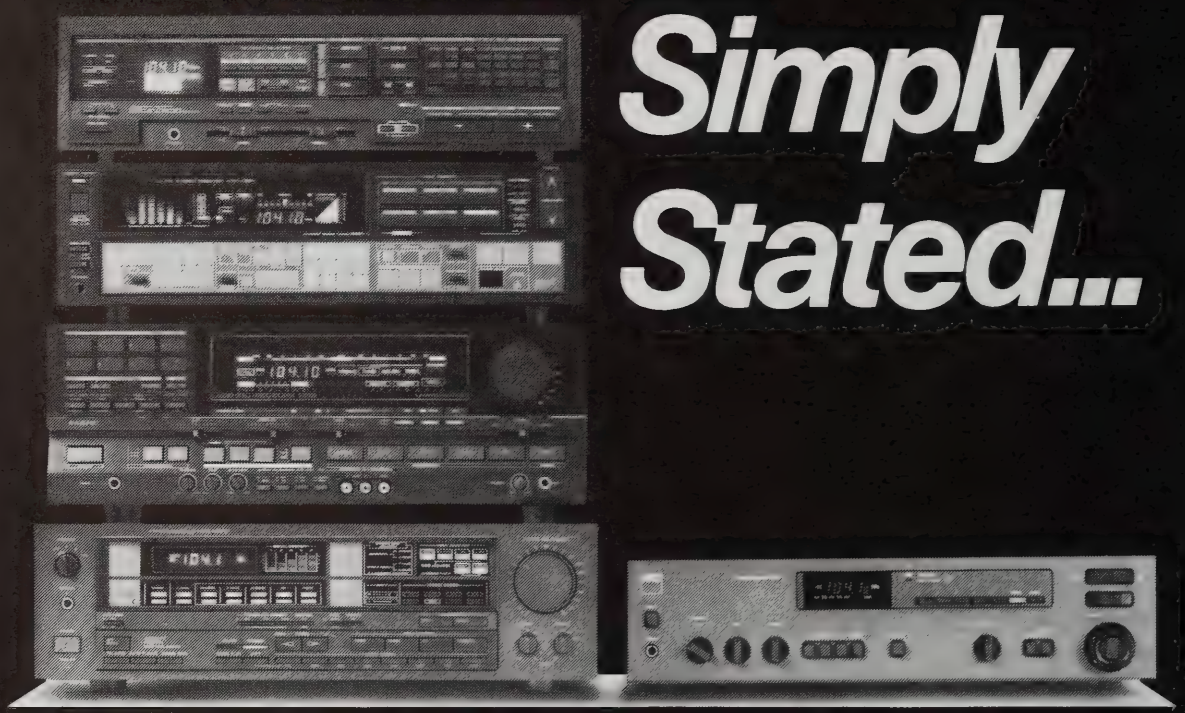
Richard Strauss
Don Juan, Tone poem after Lenau, Opus 20



Richard Strauss was born in Munich, Germany, on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. Most biographers have concluded that the first drafts for Don Juan *were made in the fall of 1887; Strauss completed the score in the summer of 1888, and he conducted the first performance on 11 November 1889 with the Court Orchestra in the Grand Ducal Theater of Weimar. The Boston Symphony Orchestra gave the first American performance on 30 October 1891 under the direction of Arthur Nikisch. It was programmed at later Boston Symphony concerts by Wilhelm Gericke, Richard Strauss, Karl Muck, Max Fiedler, Pierre Monteux, Georg Schnéevoigt, Henry Hadley, Serge Koussevitzky, Sir Henry Wood, Richard Burgin, Bruno Walter, Charles Munch, Jean Morel, Eugene Ormandy, Erich Leinsdorf, Josef Krips, Charles Wilson, and William Steinberg. Eugene Ormandy conducted the most recent subscription performances in February 1983; Seiji Ozawa conducted the most recent Tanglewood performance this past August, as well as the orchestra's most recent Symphony Hall performance, on this season's Opening Night concert. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, triangle, cymbals, glockenspiel, harp, and strings.*

It is altogether fitting that Strauss's *Don Juan*, an evocation of the greatest erotic subject of all time, should be composed under the influence of his own first passion for Pauline de Ahna, the soprano who was eventually to become his wife. Strauss met her in August 1887 while on a visit to his uncle Georg Pschorr in a village an hour's ride from Munich. Pauline was the daughter of a prominent musical villager, General de Ahna, and she had at that time already completed vocal studies at the Munich Conservatory, though she had made no progress in a career. Strauss, completely smitten by the girl, decided to supervise her further instruction, so that by the time he took over the opera in Weimar two years later, he was able to introduce her as one of the leading sopranos.

The story of Don Juan, has appeared over and over again in European literature and music. Strauss knew Mozart's *Don Giovanni*, of course, but his version owes no allegiance to the plot or characterization of the Mozart work. Nor did Byron's extended narrative poem "Don Juan" play a direct role in Strauss's plans. He found inspiration rather in the work of Nikolaus Lenau, an Austrian romantic poet of Hungarian birth who had died in a mental asylum in 1850 leaving unfinished a poetic drama on Don Juan partly inspired by Byron; the surviving fragments were published in 1851. Lenau's version of the legend was a psychological treatment of a man devoted to an idealistic search for the perfect woman. He glories in the experience of the individual moment above all else, but learns that each successful exploit has led to some great harm, a fact that makes his existence increasingly burdensome. In the end, challenged by the brother of one of the women he has seduced, he throws his sword away at the moment when he has all but conquered because he finds victory "as boring as the whole of life." His opponent puts an end to his career with a single sword stroke.



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Strauss prefixed three excerpts from Lenau's work to his score. The first two, drawn from early in the play, show Don Juan discussing his philosophy with his brother Don Diego, who has been sent by their father to bring him home. The last comes from shortly before the final confrontation; Don Juan hopes that his enemy will soon put an end to his futile life. The poetic excerpts convey nothing of the action of the play, provide no details of the women that succumb to the Don's amorous powers. But they convey something of the psychology of the leading character who acts throughout this composition.

Regarding these excerpts, Donald Francis Tovey wryly remarked, "The philosophy of these sentiments is not good citizenship, but it is neither insincere nor weak. It is selfish, but not parasitic." It is also clearly not a "plot" for a musical score; there is no emphasis on action or any series of incidents. It tells us all Strauss wants us to know about his Don Juan. The various women with whom he is involved serve merely as a foil for musical ideas, not as individuals.

For a composer whose father consciously restricted his studies to the classics, particularly Mozart and Mendelssohn, and whose earliest compositions followed clearly in the same vein, *Don Juan* is an astonishing achievement, a rocket exploding in a quiet countryside. With one stroke Strauss conquered the most advanced style of composition and orchestral treatment—and he was himself only twenty-four. Having earlier composed music that carefully followed the "rules" of classical procedure, however irksome they may have become to him, Strauss was converted to the "music of the future" by Alexander Ritter, a violinist in his orchestra at Meiningen. Ritter was a devout follower of Liszt and Wagner and had married Wagner's niece. He persuaded Strauss that "new ideas must search for new forms," and Liszt's procedures in his symphonic poems of allowing the poetic element to become the guiding principle for the symphonic work dominated Strauss's output for nearly two decades.

The first results of the conversion were his four-movement symphony *Aus Italien* (*From Italy*), which fused conventional structures with new ideas. He followed it with the first version of *Macbeth*, which, after a private reading with his orchestra, he withheld for revisions, completed only after the astounding premiere of *Don Juan.*

In the fall of 1889, at the recommendation of Hans von Bülow, Strauss became assistant conductor at the Weimar Opera. His employers there, forward-looking

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Wagnerians, were enormously impressed when he played *Don Juan* to them on the piano, and they insisted that he give the premiere at a concert of the Weimar orchestra. Though Strauss had his doubts about the ensemble's ability to cope with the extraordinary demands of the new score, he agreed, rather than wait for an uncertain future performance in a larger musical center. The orchestra took the piece well after the initial shock of the first rehearsals. One of the horn players remarked, "Good God, in what way have we sinned that you should have sent us this scourge!" But Strauss was in good humor throughout the difficult rehearsals, and he wrote after the premiere, "We laughed till we cried! Certainly the horns blew without fear of death . . . I was really quite sorry for the wretched horns and trumpets. They were quite blue in the face, the whole affair was so strenuous."

From the day of that first tumultuous performance in November 1889, Strauss was instantly recognized as the most important German composer to appear since Wagner. He was launched on his string of brilliant and innovative orchestral works, and he was to continue in that line until his attention gradually was directed almost totally to the operatic stage. Even as he conducted *Don Juan*, *Death and Transfiguration*, the next in his series of "tone poems" (the descriptive term he preferred) lay all but finished on his desk.

The opening pages present a brilliant array of themes that clearly suggest a character of the fullest manly vigor. The first measure offers an oblique approach to the home key of E major through a bold arpeggio in C major that moves purposefully to the home key by the third measure. The first phrases contain a half dozen brief ideas, all of which will be further developed. For all his new-found independence of formal rules, Strauss shapes this opening like a traditional sonata-form movement with a long and carefully prepared transition (with sustained wind chords, string tremolos, and an expressive violin solo) to the "normal" secondary key of B, in which we hear an extended love scene, easily understood as the "second theme."

This is developed at length in a passage of Tristanesque richness, but as it dies away, the cellos dryly insert the arpeggio from the very opening—here suggesting unmistakably that Don Juan is already somewhat bored with this conquest and ready to move on. This begins a formal "development" of several motives from the first group. It builds into a frenzied climax suddenly breaking off as the woodwinds indicate the presence of a newly captivating woman, while violas and cellos begin the Don's wooing with a yearning theme, to which the flute coyly responds—and refuses

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his overtures. He continues to urge, though, and her capitulation comes with a poignant oboe melody that introduces a delicate episode in which the woodwinds (with the oboe in the lead) represent the girl's devotion, while the lower strings continue to recall Don Juan in her arms.

As this lovely music dies away, Strauss introduces a bold stroke—an entirely new theme for Don Juan, presented in the four horns in unison, a theme so memorable that it remains the single best-known phrase of the score. It makes of the protagonist something positively heroic as he continues on his quest (despite the oboe's feverish attempt briefly to recall their love). The themes associated with the Don (including the new horn figure) lead suddenly into an elaborate pictorial passage often referred to as the "carnival scene" (possibly a reference to a scene at a masked ball in Lenau's play). A sparkling figure with triplets appears in the woodwinds and is developed at length against some of the earlier material, growing quickly to a pitch of excitement that collapses even more suddenly: Don Juan has hit rock bottom. He recalls his three former loves (in the flutes, then oboe and bassoon, finally solo violin).

All this happens over an extended dominant pedal in cellos, double basses, and timpani, suggesting that Strauss intends to recall traditional sonata procedure by arranging a formal recapitulation. Indeed, the dominant pedal continues while two of the themes build to a more confident mood, suddenly pausing as if for a breath—at which the strings launch us into a formal recapitulation. Formal, but not literal. It is much abbreviated, climaxing in the return of the "new" Don Juan theme in the four horns, now in the tonic key of E (which calls for all four players to reach unprecedentedly high notes, no doubt the occasion for the lament of the horn players in Strauss's orchestra who first had to deal with it).

The tail of this theme is extended and developed to an exciting climax, and all seems ready for a triumphant cadence when after a sudden long silence comes the collapse. This is the moment hinted by the passage in Lenau's poem planted at the head of the score: "the fuel is consumed, and the hearth is cold and dark." In Don Juan's final encounter with the brother of one of his conquests, he suddenly realizes the utter futility of his existence. He throws away his sword (a cold minor chord softly played by the orchestra) and is stabbed to death (a single dissonant note inserted into the minor chord by the trumpets, like a sword slipping between two ribs). With breathtaking suddenness the music collapses and ends, bleak and chill.

—S.L.

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Pyotr Ilyich Tchaikovsky
Symphony No. 6 in B minor, *Pathétique*



Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka province, Russia, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He composed the Sixth Symphony between 16 February and 31 August 1893. The first performance took place in St. Petersburg on 28 October that year (just a week before the composer's death). The American premiere was given at the Metropolitan Opera House by the New York Symphony Society under Walter Damrosch on 16 March 1894. Emil Paur conducted the first Boston Symphony performances on 28-29 December 1894 and repeated it two weeks later. He toured with the Pathétique *and reprogrammed it in each of the three remaining seasons of his tenure in Boston. Since then it has been performed under the direction of Wilhelm Gericke, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky (who conducted it ninety-four times at home and on tour!), Richard Burgin, Charles Munch, Ferenc Fricsay, Robert Shaw, Erich Leinsdorf, David Zinman, Seiji Ozawa, Michael Tilson Thomas, and Christoph Eschenbach. The most recent performances have taken place within the last year under Seiji Ozawa's direction: at Tanglewood last August, and in Symphony Hall in November. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, and strings.*

During Tchaikovsky's last years, his reputation grew enormously outside of Russia, but he was left prey to deepening inner gloom, since his countrymen rarely recognized his genius. He had, moreover, been shattered by the sudden breaking-off of the strange but profoundly moving epistolary relationship that he had carried on for fourteen years with Nadezhda von Meck, whose financial assistance and understanding had sustained him through difficult times. Though they never met face to face, their relationship was one of the strongest, in its emotional depth, that either of them was ever to experience; she, for unknown reasons, decided to end the correspondence decisively in October 1890. Tchaikovsky never fully recovered from the blow.

Another reason for his depression was an old but continuing concern—the constant fear that his homosexuality might become known to the public at large or to the authorities (which would lead to terrible consequences, since homosexuality was regarded as a crime that might involve serious legal consequences, including banishment and the loss of his civil rights).

Tchaikovsky feared too that he was written out. In 1892 he began a symphony and had even partly orchestrated it when he decided to discard it entirely (some twenty years ago it was completed by a Russian musicologist and performed as Tchaikovsky's "Seventh Symphony"; the composer's self-critical view was right). But a trip to western Europe in December brought a warm reunion: he visited his old governess, whom he had not seen for over forty years. The two days he spent with her, reading over many letters from his mother and his brothers and sisters, not to mention some of his earliest musical and literary work, carried him off into a deep nostalgia. As the composer wrote to his brother Nikolai, "There were moments when

I returned into the past so vividly that it became weird, and at the same time sweet, and we both had to keep back our tears."

The retrospective mood thus engendered may have remained even though he returned to Russia at low ebb: "It seems to me that my role is finished for good." Yet the recent opportunity to recall his childhood, when combined with his fundamentally pessimistic outlook, may well have led to the program for the work that suggested itself to him and captured his attention on the way home. Within two weeks of writing the foregoing words, Tchaikovsky was hard at work on what was to become his masterpiece. Home again, he wrote in mid-February to a nephew that he was in an excellent state of mind and hard at work on a new symphony with a program—"but a program that will be a riddle for everyone. Let them try and solve it." He left only hints: "The program of this symphony is completely saturated with myself and quite often during my journey I cried profusely." The work, he said, was going exceedingly well.

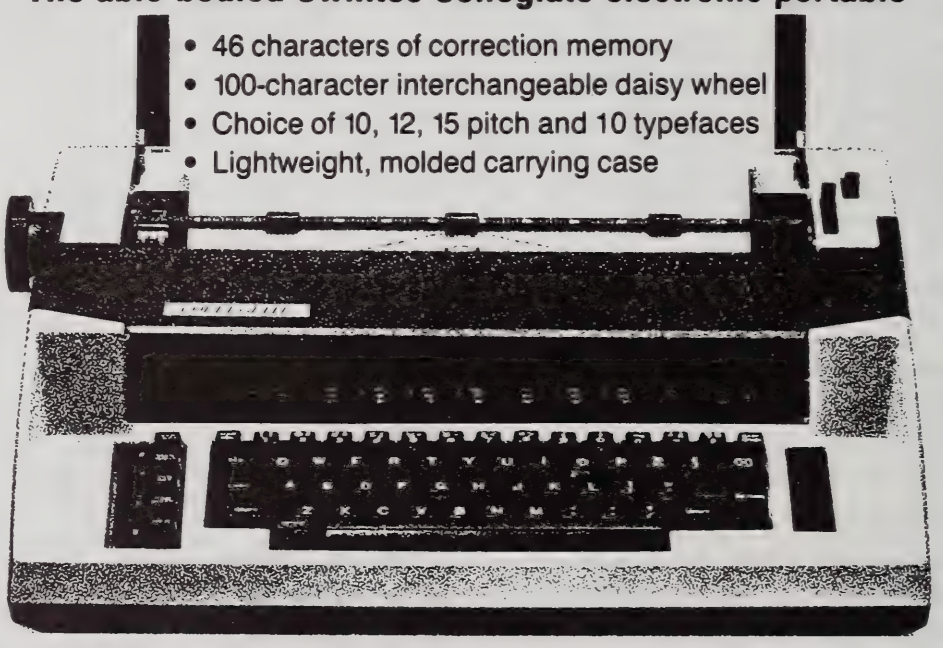
On 24 March he completed the sketch of the second movement—evidently the last to be outlined in detail—and noted his satisfaction at the bottom of the page: "O Lord, I thank Thee! Today, 24th March, completed preliminary sketch well!!!"

The orchestration was interrupted until July because he made a trip to Cambridge to receive an honorary doctorate, an honor that he shared with Saint-Saëns, Boito, Bruch, and Grieg (who was ill and unable to be present). He was presented for the degree with a citation in Latin that appropriately singled out the *ardor fervidus* and the *languor subtristis* of his music. When he returned home he found that the orchestration would be more difficult than he expected: "Twenty years ago I used to go full speed ahead and it came out very well. Now I have become cowardly and unsure of myself. For instance, today I sat the whole day over two pages—nothing

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went as I wanted it to." In another letter he noted, "It will be . . . no surprise if this symphony is abused and unappreciated—that has happened before. But I definitely find it my very best, and in particular the most sincere of all my compositions. I love it as I have never loved any of my musical children."

Though Tchaikovsky was eager to begin an opera at once, the Sixth Symphony was to be the last work he would complete. The premiere on 28 October went well despite the orchestra's coolness toward the piece, but the audience was puzzled by the whole—not least by its sombre ending. Rimsky-Korsakov confronted Tchaikovsky at intermission and asked whether there was not a program to that expressive music; the composer admitted that there was, indeed, a program, but he refused to give any details. Five days later Tchaikovsky failed to appear for breakfast; he complained of indigestion during the night, but refused to see a doctor. His situation worsened, and in the evening Modest sent for medical help anyway. For several days Tchaikovsky lingered on, generally in severe pain. He died at three o'clock in the morning on 6 November.

Before going on to the music of the Sixth Symphony, it is worth pausing here to deal with the mystery that currently surrounds the composer's demise—especially because interpretations of the symphony have been colored by the circumstances of his sudden death. Until recently it was believed that Tchaikovsky drank a glass of unboiled water during a cholera epidemic and that he died of the disease. A very different story was published in the February 1981 issue of *High Fidelity* suggesting that the composer's death was a forced suicide—virtually, in fact, a murder. According to this new account, the composer was about to be denounced to the Tsar as a homosexual by a duke with whose nephew Tchaikovsky had struck up a friendship. The duke gave his letter of complaint to the Chief Prosecutor of the State, a man named Yakobi, who had been the composer's classmate years earlier at the St. Petersburg College of Law. Apparently all the surviving students of that class convened a "court of honor" to decide what they might do to save the reputation of their school should Tchaikovsky be denounced. After argumentation that lasted for hours (and at which the composer was present), the decision was reached that he would have to commit suicide by some means that could be passed off as a disease—the letter of denunciation would then be moot.

According to this story, then, one of the participants obtained a supply of poison and delivered it to Tchaikovsky, who consumed it and then refused to see a doctor until it was too late for help. All involved—including the doctor who finally treated him and his own family—had to be in on the secret, in order to protect his memory and their own reputations. Unfortunately, the story itself is almost totally undocumented except by a series of hearsay accounts. But the Russian musicologist Alexandra Orlova (who had seen documents in Russia that are not accessible to western scholars) convinced the English Tchaikovsky scholar David Brown of its truth, with the result that this version appears in The New Grove Dictionary of Music and Musicians. But a story derived largely from fourth-hand deathbed reports does not inspire confidence, especially when it is so obviously sensational in character.

There is a continuing debate among musicologists and specialists in Russian culture as to the validity of the sensational tale, and the final conclusions have surely not yet been drawn. All of this speculation has been fired, in part, by the extraordinary expressive richness of the Sixth Symphony, and especially by its finale. Some writers have gone so far as to assert that the music was composed because of the composer's premonitions of impending death. Yet perusal of his letters makes clear that until the last few days he was in better spirits than he had enjoyed for years, confident and looking forward to future compositions. The expressive qualities of the Sixth Symphony follow from his two previous symphonies, which are also concerned in various ways with Fate. The Fourth and Fifth symphonies had offered

two views of man's response to Fate—on the one hand finding solace in the life of the peasants, on the other struggling to conquest, though through a somewhat unconvincing victory. In the Sixth Symphony, Fate leads only to despair.

Tchaikovsky never did reveal a formal program to the symphony, though a note found among his papers is probably an early draft for one:

> The ultimate essence of the plan of symphony is LIFE. First part—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second part love; third disappointments; fourth ends dying away (also short).

In the end, all of this (and any possible elaborations of it) remained the composer's secret. The title that it now bears came only the day after the first performance, when the composer, having rejected "A Program Symphony" (since he had no intention of revealing the program) and Modest's suggestion of "Tragic," was taken with his brother's alternative suggestion, "Pathetic." Modest recalled his brother's reaction: " 'Excellent, Modya, bravo, *Pathetic*!'," and before my eyes he wrote on the

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score the title by which it has since been known." The title gives a misimpression in English, where "pathetic" has become a debased slang word, almost totally losing its original sense of "passionate" or "emotional," with a hint of its original Greek sense of "suffering." In French it still retains its significance. And the symphony is, without a doubt, the most successful evocation of Tchaikovsky's emotional suffering, sublimated into music of great power.

The slow introduction begins in the "wrong" key, but works its way around to B minor and the beginning of the Allegro non troppo. The introduction proves to foreshadow the main thematic material, which is a variant of the opening figure in the bassoon over the dark whispering of the double basses. The great climax to which this builds is a splendid preparation for one of Tchaikovsky's greatest tunes, a falling and soaring melody that is worked to a rich climax and then dies away with a lingering afterthought in the clarinet. An unexpected orchestral crash begins the tense development section, which builds a wonderful sense of energy as the opening thematic material returns in a distant key and only gradually works round to the tonic. The romantic melody, now in the tonic B major, is especially passionate.

The second movement is quite simply a scherzo and Trio, but it has a couple of special wrinkles of its own. Tchaikovsky was one of the great composers of the orchestral waltz (think of the third movement of the Fifth Symphony); here he chose to write a waltz that happens to be in 5/4 time! According to the conservative Viennese critic Eduard Hanslick: "This disagreeable meter upsets both listener and player." But the odd rhythmic twist is more than compensated for by the extraordinary grace of the music.

The third movement is a brilliant march, beginning with rushing busy triplets that alternate with a crisp march melody that bursts out into a climactic full orchestral version, a momentary triumph. That triumph comes to a sudden end with the beginning of the final movement, which bears the unprecedented marking "*Adagio lamentoso.*" The first theme is divided *between* the two violin parts in such a way that neither first nor second violin part alone makes sense, but when played together they result in a simple, expressive, descending melody. (Of course, the orchestra should be seated as it was in Tchaikovsky's day for the music to make its full effect. With the first violins at the front of the stage on the conductor's left and the second violins at the front on his right, the melody seems to leap back and forth from one side of the stage to the other on every note). The second theme, a more flowing Andante, builds to a great orchestral climax exceeded only by the climax of the opening material that follows. This dies away and a single stroke of the tam-tam, followed by a soft and sustained, dark passage for trombones and tuba, brings in the "dying fall" of the ending, the second theme descending into the lowest depths of cellos and basses.

Tchaikovsky's farewell vision is a sombre one, congruent with his own pessimistic view of life. But it is worth remembering—especially given all the stories that whirl around the composer—that his art, and especially the *Pathétique* Symphony, was a means of self-transcendence, a way of overcoming the anguish and torment of his life. It has sometimes been assumed in the past that Tchaikovsky chose to revel in his misery; but in the Sixth Symphony, at least, he confronted it, recreated it in sound, and put it firmly behind him.

—S.L.



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More . . .

Arthur Hedley contributed the volume *Chopin* to the Master Musicians series (Littlefield paperback); there is also a symposium volume of essays edited by Alan Walker, *The Chopin Companion* (Norton paperback), in which the chapter treating "Sonatas and Concertos" is by Peter Gould. André Boucourechliev's *Chopin: A Pictorial Biography*, translated into English by Edward Hyams, contains a wealth of drawings, paintings, and facsimiles (Viking). Seiji Ozawa and the Boston Symphony Orchestra will begin recording Chopin's complete works for piano and orchestra with Alexis Weissenberg in conjunction with these performances (Erato). An older BSO recording of the First Concerto with pianist Gary Graffman and conductor Charles Munch is available on a budget label (Victrola, coupled with the Mendelssohn *Capriccio brillant*). There are, of course, many recordings of the concerto, of which the following may be considered: Alexis Weissenberg's currently available performance is with Stanislaw Skrowaczewski and the Paris Conservatory Orchestra in a three-disc set containing Chopin's complete music for piano and orchestra (Angel). Claudio Arrau's poetic reading with Eliahu Inbal and the London Philharmonic is part of an extended boxed set of Chopin's works (Philips, nine discs). Dinu Lipatti's historic recording with Otto Ackermann and the Zurich Tonhalle Orchestra is available in a monaural set (Angel, four discs). Other possibilities are Martha Argerich with the London Symphony under Claudio Abbado (DG, coupled with the Liszt Concerto No. 1), Maurizio Pollini with the Philharmonia Orchestra under Paul Kletzki (Seraphim), and Kristian Zimerman with the Los Angeles Philharmonic under Carlo Maria Giulini (DG). Recommended recordings of the *Fantasia on Polish Airs* include Claudio Arrau's with Eliahu Inbal and the London Philharmonic (Philips), Arthur Rubinstein's with Eugene Ormandy and the Philadelphia Orchestra (RCA), and Garrick Ohlsson's with Jerzy Maksymiuk and the Polish National Radio Orchestra (Seraphim).

Strauss's *Don Juan* is given detailed consideration in the first volume of the three-volume biography *Richard Strauss: A Critical Commentary on his Life and Works* by Norman Del Mar (Barrie and Rockliff, London). Michael Kennedy's shorter study of Strauss in the Master Musicians series is excellent (Littlefield paperback), and the symposium *Richard Strauss: the Man and his Music*, edited by Alan Walker, is worth looking into (Barnes & Noble). There are several good choices for a recording of *Don Juan*: Rudolf Kempe with the Dresden State Orchestra (Seraphim, with Strauss's early tone poem *Macbeth*), George Szell with the Cleveland Orchestra (CBS, with *Death and Transfiguration* and *Till Eulenspiegel*), Zubin Mehta with the Los Angeles Philharmonic (RCA, with Respighi's *Feste Romane*), and Arturo Toscanini's with the NBC Symphony (Victrola, monaural, with *Till Eulenspiegel*, the *Queen Mab* Scherzo from Berlioz's *Romeo and Juliet*, and Dukas's *The Sorcerer's Apprentice*).

David Brown is in the midst of writing a three-volume study of Tchaikovsky; Volume I, *Tchaikovsky: The Early Years*, appeared several years ago (Norton) and proved to be the beginning of a superb and badly needed large study of this composer. Volume II, which deals with just four crisis-ridden years in Tchaikovsky's life, continues the promise of the first volume. The conclusion (which will deal with the Sixth Symphony) is eagerly awaited. Brown has also written the fine Tchaikovsky article in The New Grove. John Warrack's *Tchaikovsky* (Scribners) is an excellent book, beautifully illustrated, and Warrack has also contributed a very good short study, *Tchaikovsky Symphonies and Concertos*, to the BBC Music Guides (University of Washington paperback). *The Life and Letters of Tchaikovsky* by the composer's brother Modest is a primary source, but one must be warned about the hazards of Modest's nervous discretion and about problems in Rosa Newmarch's translation (Vienna House, available in paperback). Tchaikovsky's interesting let-

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ters have long since been published in Russian, but few have been available in English. Now, however, we have a welcome volume: *Piotr Ilyich Tchaikovsky, Letters To His Family: An Autobiography* (Stein and Day). Containing nearly 700 letters written between 1861, when Tchaikovsky was trying to decide to give up the law for music, and 1893, a short time before his death, the volume provides a fascinating personal glimpse of Tchaikovsky in the one area where he felt most at ease—in the bosom of his family. The letters are translated by the composer's grand-niece, Galina von Meck, who is also (by a pleasant ironic twist) the granddaughter of Tchaikovsky's patron Nadezhda von Meck; they are annotated by Percy M. Young. The symposium volume *The Music of Tchaikovsky*, edited by Gerald Abraham (Norton paperback), has a number of rather sneering contributions (echoing the attitude of the mid-1940s, when the book first appeared), but Edward Lockspeiser's biographical sketch is useful, as well as chapters on the ballet music, operas, and songs. Hans Keller's view of the symphonies in the first volume of Robert Simpson's *The Symphony* (Pelican paperback) is original and provocative. Donald Francis Tovey analyzes the Sixth Symphony in his *Essays in Musical Analysis* (Oxford paperback). The story of Tchaikovsky's presumed suicide, which is still the subject of debate, is told in "The Trial, Condemnation, and Death of Tchaikovsky" by Joel Spiegelman (*High Fidelity*, February 1981). Three Slavic specialists, Nina Berberova, Malcolm Brown, and Simon Karlinsky, wrote "Tchaikovsky's 'Suicide' Reconsidered: A Rebuttal" in the August 1981 issue; their arguments undermine the strongest points of the Spiegelman article. Since they wrote, however, Alexandra Orlova's original article on Tchaikovsky's last days has finally appeared belatedly in the English journal *Music & Letters*; it seems to undercut many of the critics' arguments. Further discussion on this point will no doubt be heated and interesting! The *Pathétique* is one of the most often performed and recorded of Tchaikovsky's works. Seiji Ozawa has recorded it with the Orchestre de Paris (Philips), and he is now recording it again with the Boston Symphony Orchestra (Erato). There is still a splendid old Boston Symphony recording under Pierre Monteux (RCA). Carlo Maria Giulini's fine performance with the Philharmonia Orchestra is available on the budget Seraphim label. The most fiery of all the performances I know of the last three Tchaikovsky symphonies are those of Yevgeny Mravinsky with the Leningrad Philharmonic (DG, originally issued as a boxed set, now available as singles).

—S.L.

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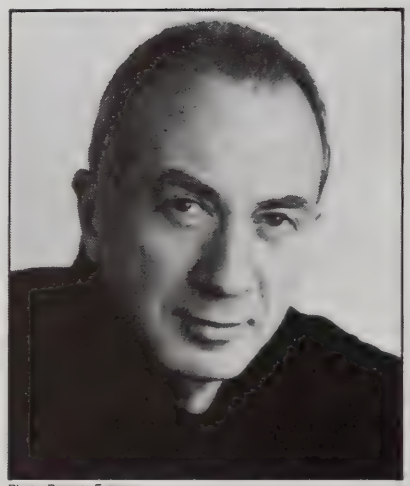


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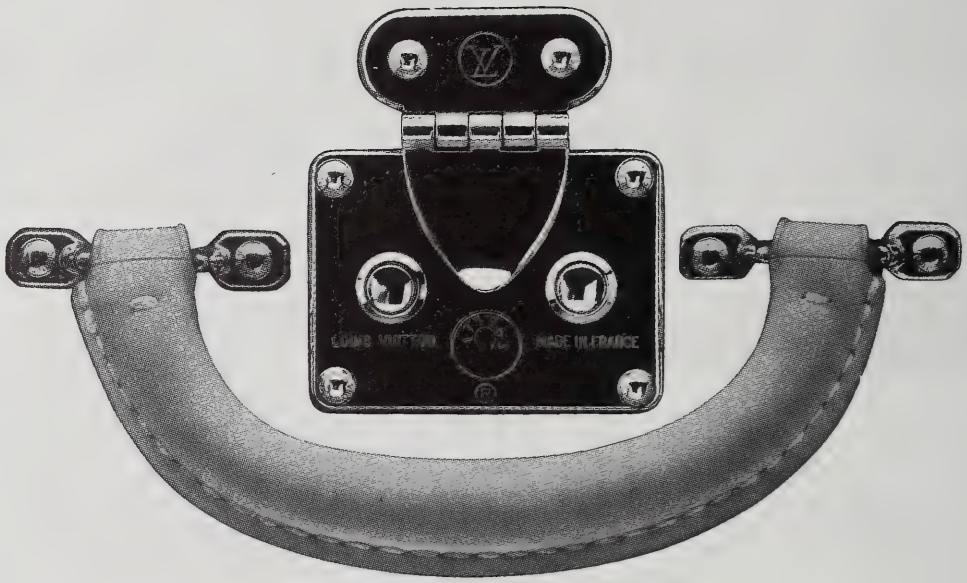


Pianist Alexis Weissenberg has appeared as soloist with every major orchestra, including the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the New York Philharmonic, the Orchestre de Paris, the Vienna Philharmonic, the Philharmonia of London, and the La Scala Orchestra of Milan. Born in Sofia, Bulgaria, Mr. Weissenberg began his piano studies there and later continued his musical education in Israel, where he made his professional debut when he was fourteen. He was immediately invited to make a tour of South Africa, then came to America to attend the Juilliard School. Mr. Weissenberg's early influences were Pantcho Wladigueroff in his native Sofia, and Olga Samaroff, Artur Schnabel, and Wanda Landowska in America. After a successful tour of Israel, Egypt, Turkey, and South America, he made his American debut with the New York Philharmonic. That same year he won the Levintritt International Competition, was invited to appear with Eugene Ormandy and the Philadelphia Orchestra, and launched a United States concert tour. For several years he made annual tours of America, Europe, South America, and the Near East; then, after a self-enforced ten-year sabbatical in Madrid and Paris, he returned to the concert stage in Paris to thunderous acclaim.

The preferred pianist of many great conductors, Mr. Weissenberg appears regularly with Karajan, Solti, Ozawa, and Giulini, among others. He has appeared at every major music festival, and he is among the most active performers in history, with a repertoire encompassing virtually all of the great piano literature ranging from music of the Baroque period to twentieth-century masterpieces. Mr. Weissenberg's more than forty recordings for Angel/EMI, RCA, and Connoisseur include the five Beethoven piano concertos with Herbert von Karajan and the Berlin Philharmonic, and he was awarded a gold medal by EMI for the half million sales of his recording of Tchaikovsky's First Piano Concerto. In conjunction with this week's Boston Symphony performances, he will begin recording Chopin's complete works for piano and orchestra with Seiji Ozawa and the Boston Symphony for the Erato label.

Mr. Weissenberg's recent appearances have included orchestral and recital performances in New York City, and orchestral appearances in Houston and Salt Lake City. He has appeared with the Philadelphia Orchestra under Riccardo Muti in both Philadelphia and New York, and he was soloist with Zubin Mehta and the New York Philharmonic. He has recently recorded the Brahms Second Piano Concerto with Muti and the Philadelphians. Alexis Weissenberg first appeared with the Boston Symphony Orchestra in January 1970 performing the Bartók Piano Concerto No. 2. He has also performed music of Rachmaninoff, Tchaikovsky, Ravel, Chopin, and Beethoven with the orchestra, appearing most recently for Beethoven's Third Piano Concerto at Tanglewood in 1984.

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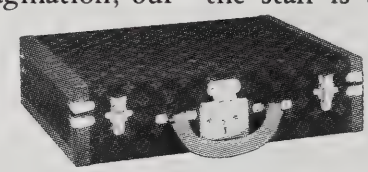


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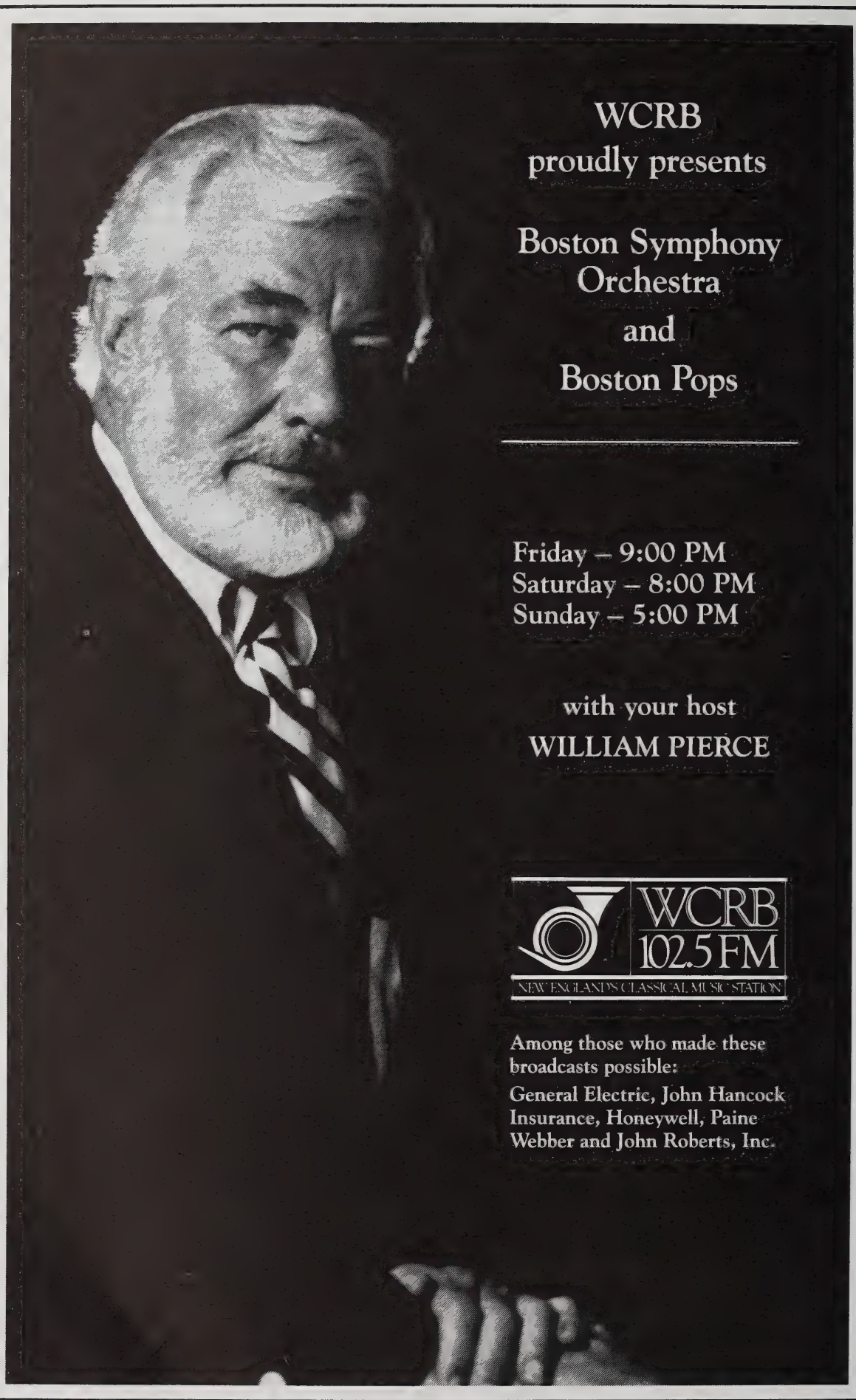
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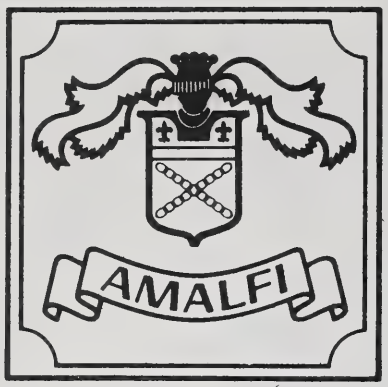
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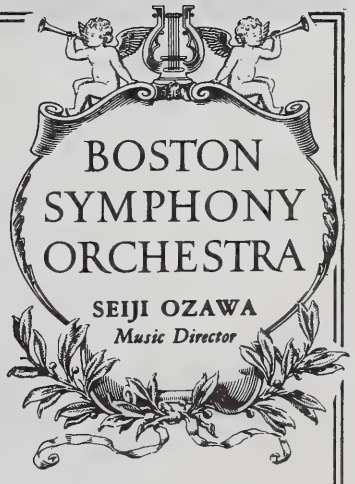
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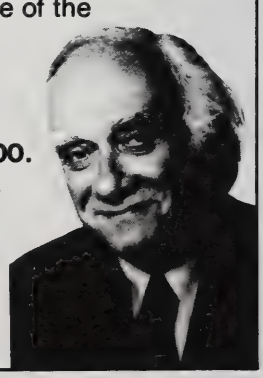
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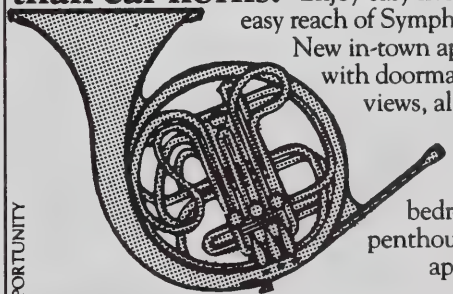
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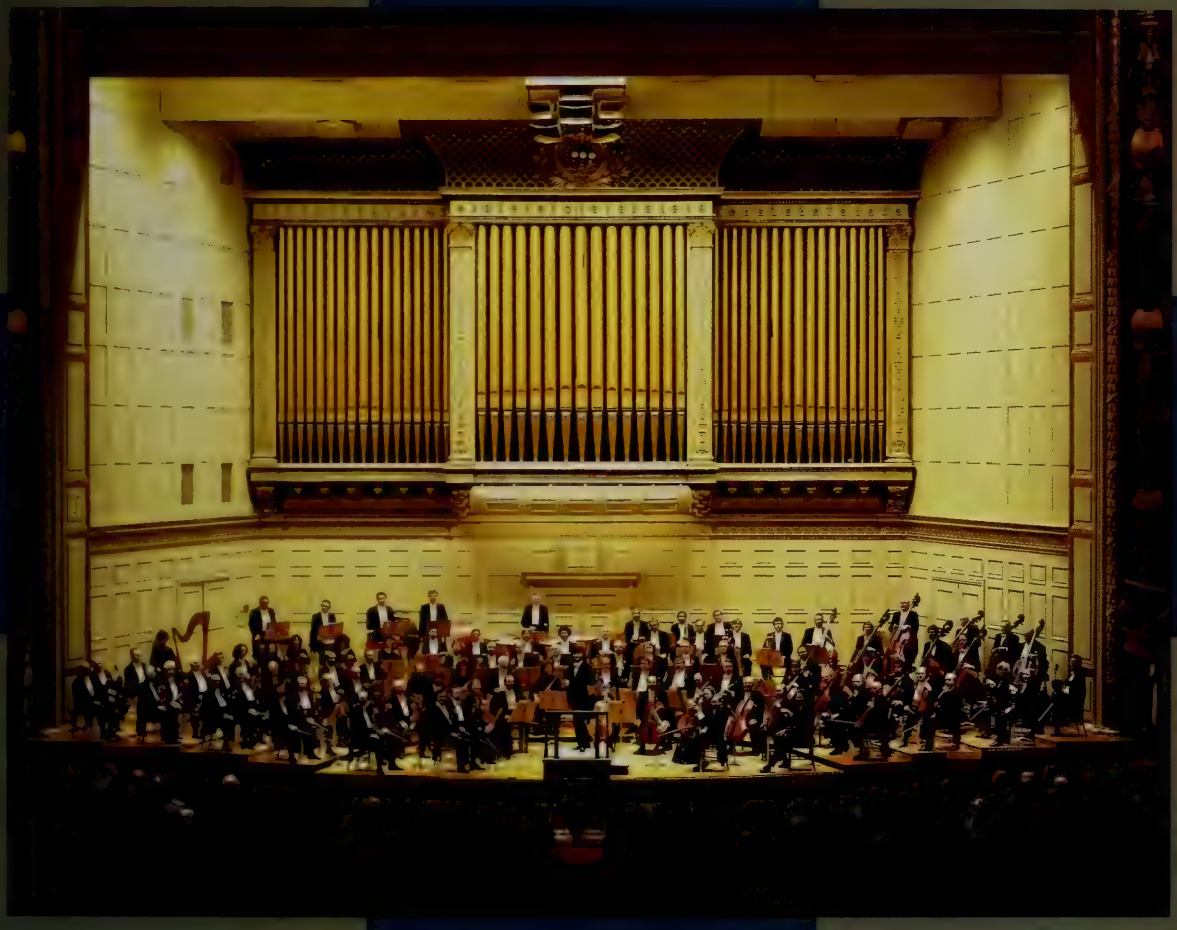


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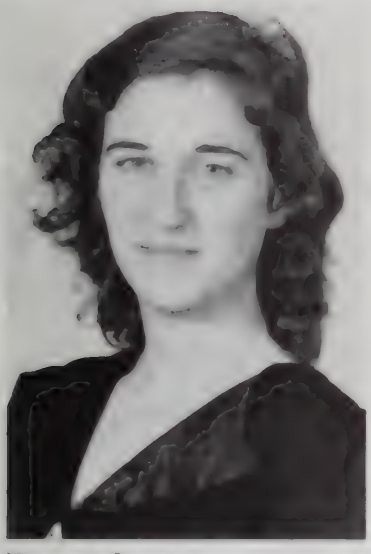
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Farewell and Thanks



Nisanne Lowe



Joel Smirnoff

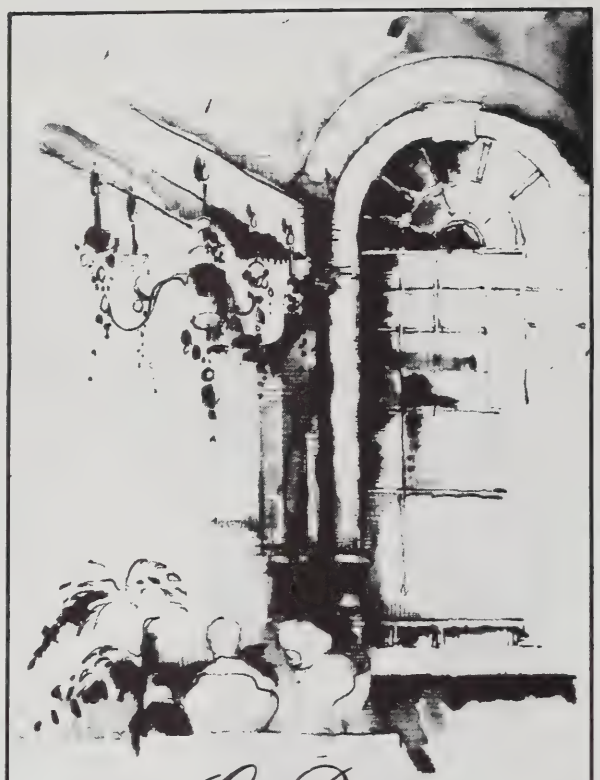
Two members of the Boston Symphony Orchestra's violin section are leaving the orchestra this spring. Nisanne Lowe, who joined the BSO in 1982, is leaving to become a member of the Chicago Symphony Orchestra. Joel Smirnoff, who joined the orchestra in 1980, is leaving to become second violinist of the Juilliard String Quartet. The entire BSO family extends its gratitude and best wishes to them both.

BSO Receives Gifts Totaling $3 Million

The Boston Symphony Orchestra has been the recipient of three extraordinary gifts during the past month. As a result of a challenge from BSO Trustee J.P. Barger, three orchestra chairs have been fully funded and endowed in perpetuity at the $1 million level. The BSO extends its deep appreciation to J.P. and Mary Barger for endowing the principal trombone position, held by Ronald Barron; to Dorothy and David Arnold (BSO Trustee) for endowing Fredy Ostrovsky's violin position; and to Maria and Ray Stata (BSO Overseer) for endowing the double bass position held by Lawrence Wolfe. Each of these gifts signifies exceptional support of the Boston Symphony Orchestra, enabling it to maintain the highest level of artistic excellence.

Art Exhibits in the Cabot-Cahners Room

The Boston Symphony Orchestra is pleased that, for the twelfth season, various Boston-area galleries, museums, schools, and non-profit artists' organizations are exhibiting their work in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. On display through 5 May are works from the Lettering Arts Guild, to be followed by works from Wenniger Graphics through 2 June.



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BSO Members in Concert

Max Hobart leads the Civic Symphony Orchestra of Boston in Bartók's *Deux Images*, Bizet's Symphony in C, and the Brahms Piano Concerto No. 2 with soloist David Deveau on Sunday, 27 April at 3 p.m. in Jordan Hall at New England Conservatory. Tickets are available at $10 and $7. For further information, please call 326-8483.

BSO violinist Cecylia Arzewski and pianist Rebecca Plummer perform music of Bach, Beethoven, and Prokofiev on Friday evening, 2 May at 8 p.m. at Ellsworth Hall, Pine Manor Junior College in Brookline. Tickets are $9 general admission ($4 students and senior citizens). For reservations or further information, call 332-8443.

Ronald Feldman leads the Mystic Valley Orchestra in Kyr's *The Greater Changing* (world premiere), Schubert's *Unfinished* Symphony, and Bach's Double Harpsichord Concerto in C minor, with Mark Kroll as a featured soloist, on Saturday, 3 May at 8 p.m. at Paine Hall, Harvard University, and on Sunday, 4 May at 8 p.m. at Dwight Auditorium, Framingham State College. Tickets for the Cambridge concert are $6 ($4 students, seniors, and special needs). Tickets for the Framingham concert are $8 ($5 students, seniors, and special needs).

BSO members Jules Eskin, principal cello, and Aza Raykhtsaum, violin, perform music of Beethoven, Mendelssohn, and Dvořák with pianist Yvette Roman Schleifer at the French Library in Boston, 53 Marlborough Street, on Sunday, 4 May at 5 p.m. For ticket information, call 266-4351.

The Boston Artists Ensemble, founded in 1980 by its director, BSO cellist Jonathan Miller, performs the Schubert E-flat and Ravel piano trios on Sunday, 4 May at 7 p.m. at Ellsworth Hall at Pine Manor College in Brookline. Tickets are $7 ($5 students and senior citizens); for further information, call 266-2322.

The North Shore Philharmonic, Max Hobart, music director, performs music of Offenbach, Poulenc, and Schumann's Symphony No. 3, *Rhenish*, on a program featuring pianists Anthony and Joseph Paratore with narrator Robert J. Lurtsema in Saint-Saëns's *Carnival of Animals* on Sunday, 4 May at 7:30 p.m. at Salem High School auditorium. For ticket information, please call 1-631-6513.

BSO concertmaster Malcolm Lowe is soloist in the Brahms Violin Concerto with Ronald Knudsen conducting the Newton Symphony Orchestra on Sunday, 4 May at 8 p.m. at Aquinas Junior College in Newton. Also on the program is Richard Strauss's *Death and Transfiguration*. Tickets are $8 at the door or by advance reservation—call 965-2555.

The Boston Artists Ensemble performs Mozart's C major piano trio, K.548, Kodály's Duo for violin and cello, and the Brahms B major piano trio, Op. 108, on Sunday, 11 May at 7 p.m. at Ellsworth Hall at Pine Manor College in Brookline. Tickets are $7 ($5 students and senior citizens); for further information, please call 266-2322.

Tanglewood Festival Chorus Conductor John Oliver leads his John Oliver Chorale in music of Paul Hindemith and Frank Martin on Wednesday, 21 May at 8 p.m. in Jordan Hall at New England Conservatory. For complete program and ticket information, call 484-2212.

Boston Symphony Chamber Players Spring Tour

From 6 May through 16 May, the Boston Symphony Chamber Players will make their annual spring tour, with performances in Seattle, Tucson, Phoenix, Stockton, San Francisco, Caldwell (Idaho), Los Angeles, La Jolla, and St. Paul. Tour repertory will include Mozart's Quintet for piano and winds, K.452, the Brahms Piano Trio in C, Schubert's *Trout* Quintet, Hadyn's G major trio for flute, cello, and piano, Hob. XV:15, Hindemith's *Kleine Kammermusik* for wind quintet, and Leon Kirchner's *Music for Twelve*, a BSO centennial commission given its first performance by the Chamber Players in February 1985. For a brochure on the Chamber Players' 1986-87 subscription series at Jordan Hall, please call Symphony Hall, (617) 266-1492.

With Thanks

We wish to give special thanks to the National Endowment for the Arts and the Massachusetts Council on the Arts and Humanities for their continued support of the Boston Symphony Orchestra.

Seiji Ozawa



The 1985-86 season is Seiji Ozawa's thirteenth as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood, where in 1960 he won the Koussevitzky Prize for outstanding student conductor, the highest honor awarded by the Berkshire Music Center (now the Tanglewood Music Center).

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, beginning with the BSO's 1976 European tour and, in March 1978, a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year. In August/September 1984, Mr. Ozawa led the orchestra in a two-and-one-half-week, eleven-concert tour which included appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam. This February he returned with the orchestra to Japan for a three-week tour.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de

Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic. His operatic credits include Salzburg, London's Royal Opera at Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Messiaen's opera was subsequently awarded the Grand Prix de la Critique 1984 in the category of French world premieres. Mr. Ozawa conducted the Boston Symphony Orchestra in the American premiere of scenes from *St. Francis of Assisi* earlier this month in Boston and New York.

Seiji Ozawa has won an Emmy for the Boston Symphony Orchestra's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern; in addition, he has recorded the Schoenberg/Monn Cello Concerto and Strauss's *Don Quixote* with cellist Yo-Yo Ma for future release. For Telarc, he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded five of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion; Peter Lieberson's Piano Concerto with soloist Peter Serkin, John Harbison's Symphony No. 1, and Olly Wilson's *Sinfonia* have been taped for New World records. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer.

Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.



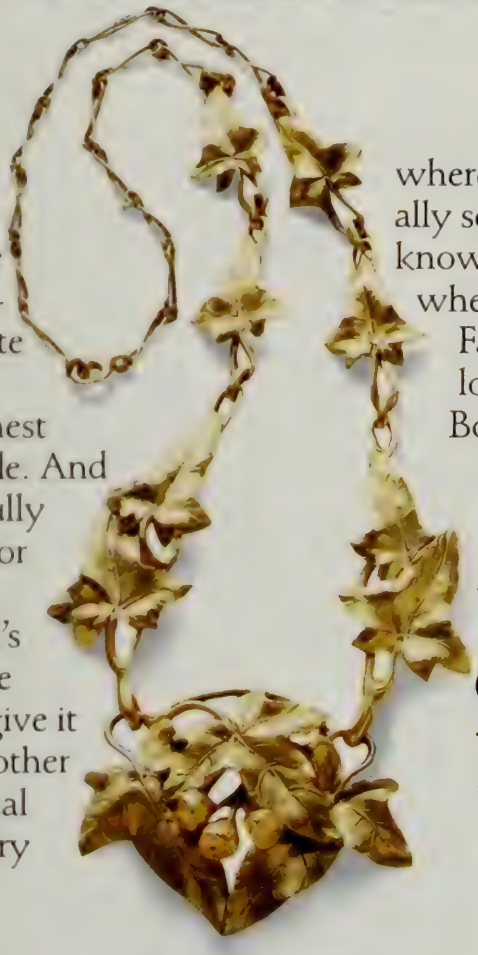


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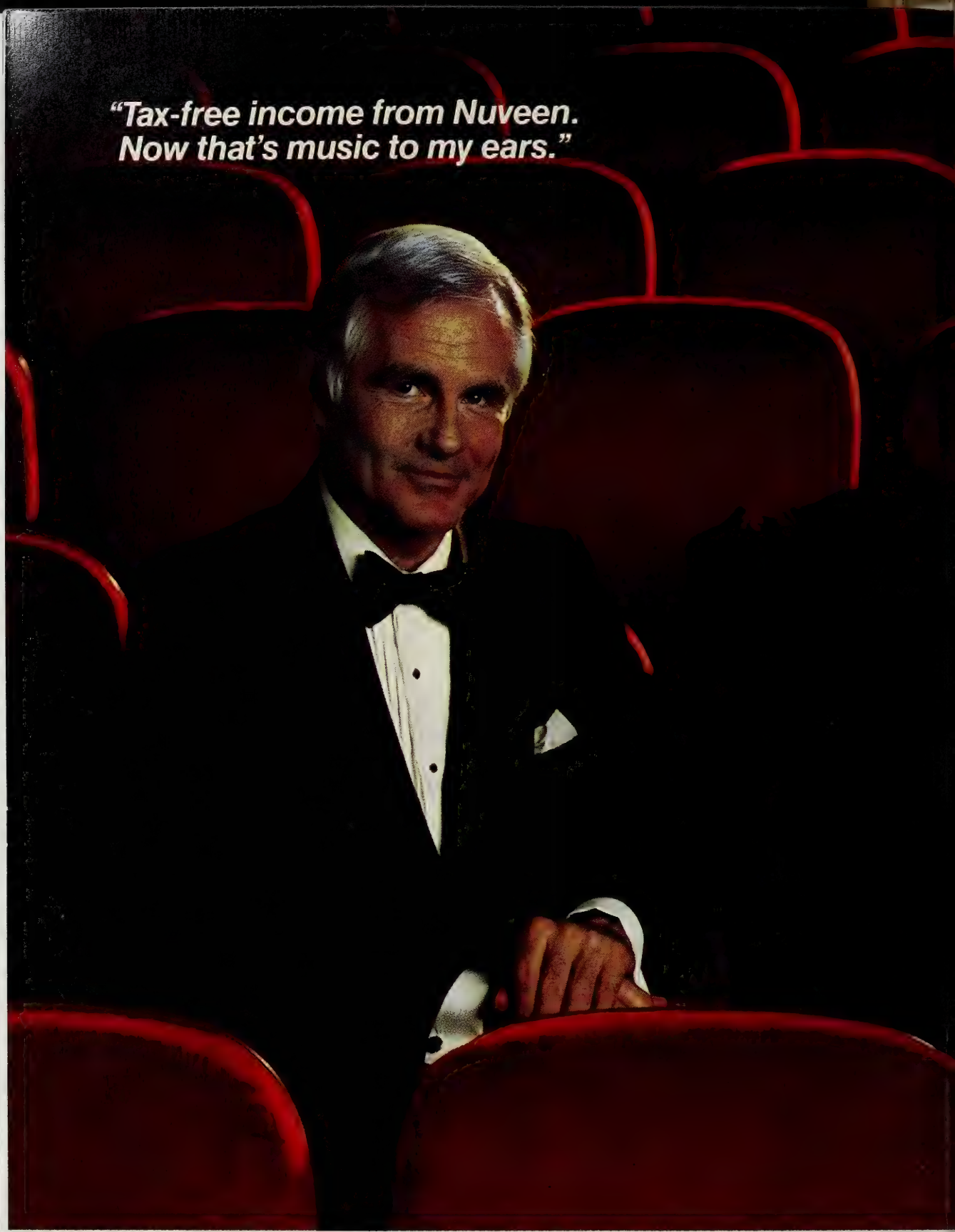
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First Violins
Malcolm Lowe
Concertmaster
Charles Munch chair
Max Hobart
Acting Associate Concertmaster
Helen Horner McIntyre chair
Cecylia Arzewski
Acting Assistant Concertmaster
Robert L. Beal, and
Enid and Bruce A. Beal chair
Bo Youp Hwang
Edward and Bertha C. Rose chair
Max Winder
John and Dorothy Wilson chair
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Dorothy Q. and David B. Arnold, Jr., chair
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider
Raymond Sird
†Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
†Gerald Elias
Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Lucia Lin

** Participating in a system of rotated seating within each string section.*
† On sabbatical leave.

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Anne Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Jerome Patterson
†Joel Moerschel
Sandra and David Bakalar chair
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Ford H. Cooper chair
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

Harp
Ann Hobson Pilot
Willona Henderson Sinclair chair

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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

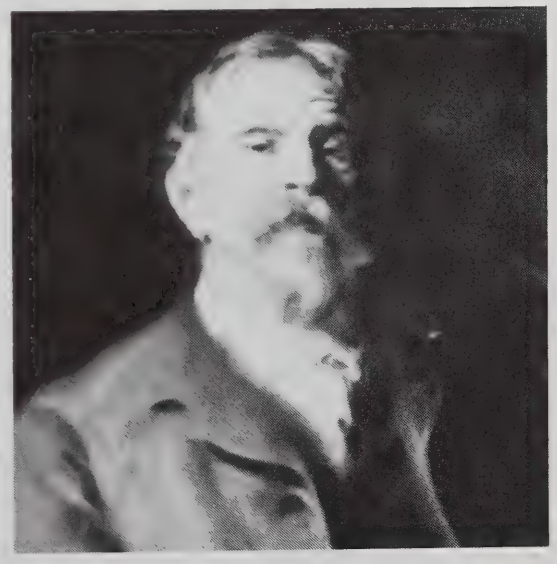
During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years.

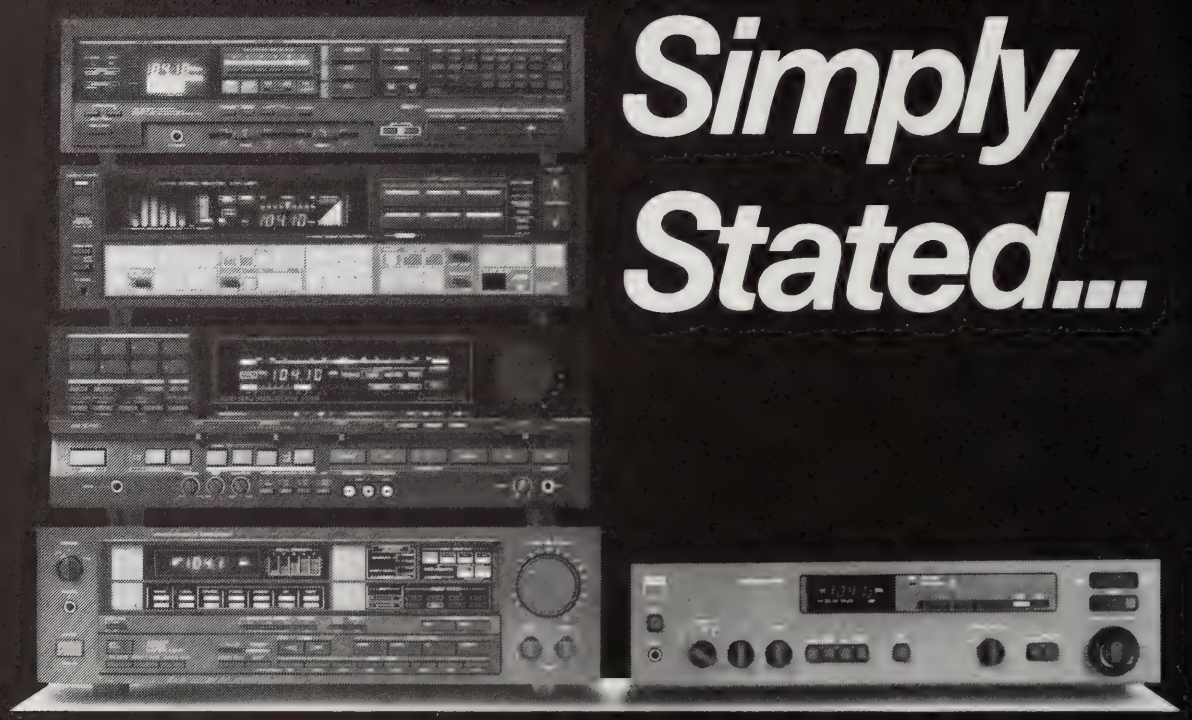
In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center (now called the Tanglewood Music Center), a unique summer music academy for young artists.

Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this



Henry Lee Higginson



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country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players.

William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his thirteenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

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The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

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SEIJI OZAWA conducting

MADERNA — *Aura*

MOZART — Violin Concerto No. 3 in G, K.216

Allegro
Adagio
Rondeau: Allegro

MALCOLM LOWE

INTERMISSION

ELGAR — Variations on an Original Theme, *Enigma*, Opus 36

Theme (Andante)
Variations:
1. C.A.E. (L'istesso tempo)
2. H.D.S.-P. (Allegro)
3. R.B.T. (Allegretto)
4. W.M.B. (Allegro di molto)
5. R.P.A. (Moderato)
6. Ysobel (Andantino)
7. Troyte (Presto)
8. W.N. (Allegretto)
9. Nimrod (Adagio)
10. Intermezzo (Dorabella) (Allegretto)
11. G.R.S. (Allegro di molto)
12. B.G.N. (Andante)
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Bruno Maderna
Aura



Bruno Maderna was born in Venice on 21 April 1920 and died in Darmstadt, Germany, on 13 November 1973. He composed Aura *on a commission from the Chicago Symphony, completing the work in February 1972. The composer himself conducted the first performance on 23 March 1972 with the Chicago Symphony Orchestra.* Aura *is scored for a large orchestra of four flutes (all doubling piccolo), three oboes and English horn, two clarinets, E-flat clarinet, and two bass clarinets, three bassoons (third doubling contrabassoon), four horns, five trumpets, four trombones, timpani, bass drum, four suspended cymbals, four triangles, four gongs, claves, large and small jingle bells, six wood blocks, two congas, whip, two xylophones, vibraphone, two marimbas, glockenspiel, celesta, two harps, and a precisely determined body of strings consisting of twenty-four violins, twelve violas, ten cellos, and eight double basses. The strings are subdivided into six ensembles, all different, and all precisely prescribed, ranging from a standard string quartet to one that consists only of three double basses and another that consists of eight violins with one each of viola, cello, and bass.*

Bruno Maderna's premature death at the age of fifty-three was a loss deeply felt in the world of new music, but especially in the Boston Symphony family, for in the summers preceding his death Maderna had been actively involved with contemporary music at Tanglewood, and he had thrown himself into his responsibilities there with an energy and enthusiasm that are welcome at any time, but especially rare when allied with a cheerful and enormously likable personality, a worldwide reputation as an avant-garde composer, and a busy career as an international conductor of concerts and opera.

An infant prodigy, Maderna first studied the violin at the age of four in Venice. Under the patronage of the Princesse Edmonde de Polignac, he appeared in public as violinist and conductor at the age of seven. Later he attended the Academy Chigiana in Siena and Santa Cecilia in Rome, where he received his degree for studies in composition with Giuseppe Mulè and conducting with Bernardino Molinari and Mario Rossi. His career was almost ended by the war, when he was drafted into the Italian army and put into one of three Italian divisions sent to fight in Russia along the banks of the Don during the bitterly cold winter of 1943. Of the 1450 men in the three battalions, only thirty-seven returned home. Once back in Italy, decorated with medals for valor, Maderna became aware of what had been happening there during his absence, particularly with Hitler's insistence that Mussolini follow Germany's lead in dealing with the Jews. Maderna's family origins were Jewish, though his ancestors had converted some time before. Still, he had Jewish second cousins who were sentenced to deportation. After helping them escape across the border, Maderna joined the partisans, earning a distinguished service medal from the Allies. (This later stood him in good stead in 1965 when he was almost barred from entering the United States to conduct Luigi Nono's *Intolleranza* with the Boston Opera Company by an American consul who was unaware that Maderna had left the communist party at the time of the Hungarian uprising in 1956.)

After the war, Maderna resumed his composition studies with Gian Francesco Malipiero in Venice. Malipiero was impressed with a Requiem Mass Maderna had written ("a curious cocktail of Stravinsky and Bartók," as Maderna later described it), and he showed it to a visiting American composer-critic, Virgil Thomson, who was touring Europe after the end of the war to see what the young generation of composers was up to. Thomson found Maderna's Requiem "most impressive in expressive content as well as in technical complexity. It achieves an intensity of expression that places its young author in the high company of Berlioz and Verdi." These words appeared in Thomson's column in the New York *Herald Tribune* and its Paris edition; they immediately opened doors for Maderna the composer. Maderna the conductor undertook further study, this time with Hermann Scherchen. Their relationship was prickly, but Maderna admitted, "I learned many things from him."

His reputation as both composer and conductor spread in the 1950s. In 1951 Maderna went to Darmstadt—the center of European avant-garde music-making at that time—and later moved there to stay. In 1955 he co-founded (with Luciano Berio) the first electronic music studio in Italy, the Studio di Fonologia Musicale of

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the Italian Radio in Milan. He married and started a family, continued composing actively, and developed a reputation as a conductor who could accomplish marvels with the most complex contemporary pieces. He showed this, for example, in conducting the premiere of Nono's protest opera *Intolleranza* in 1961, when the audience greeted the work with catcalls and stink bombs; it was this achievement that led to his first invitation, from Sarah Caldwell, to come to the United States. By this time Maderna was active as a teacher in centers of contemporary music—such as Darmstadt in Germany and Dartington in England—and of more traditional places, such as Milan and Salzburg. He returned to the United States in 1970 to conduct the Chicago Symphony Orchestra, which soon after commissioned a new work from him—*Aura*, completed a few years later. Maderna also conducted performances at Juilliard's American Opera Center before taking up his duties at Tanglewood, and in the winter of 1971-72 he had conducting engagements with a number of American orchestras from Miami to the New York Philharmonic to the Eastman School of Music in Rochester and finally to Chicago, where he led the world premiere of *Aura*. It looked as if he would be an increasingly significant presence in our musical life when he was felled by cancer.

Though he lived only another year and a half after the premiere of *Aura*, it is by no means his last piece. Maderna was yet to complete *Biogramma* for full orchestra, *Giardino religioso* for small orchestra, *Venetian Journal* (after Boswell) for tenor, small orchestra, and tape, *Dialodia* for two flutes, recorder, and oboe, *Y después* for guitar, and *Ages*, a radio score (after Shakespeare) employing solo voices, chorus, and orchestra. Even this simple listing of works indicates the energy and range of Maderna's enthusiasms. One of the three leading Italian avant-garde composers of his generation (along with Berio and Nono), his early music moved from the kind of neo-classicism characteristic of new Italian music in his youth through a stage of expressionistic serialism inspired by Schoenberg. Yet he demonstrated that serial rigor still allowed him to employ the most diverse musical materials (as in the *Composizione in tre tempi* of 1954, each movement of which is based on a different north Italian popular song).

In the realm of tape music, he preferred to create works of less theoretical aspect, more immediately evocative in terms of sheer sonority. And he became interested, too, in the employment of chance elements in his music. Maderna's analyses of the music of John Cage at Darmstadt in 1957 no doubt played a considerable part in making John Cage to this day the most influential of American composers in Europe (we would be very surprised if we could read a history of American music written from the European point of view!), and it also suggested some new approaches that he could employ in his own music, particularly the use of chance elements in his forms. In some cases he entrusted himself to the conductor's discretion in selecting, organizing, or determining the length of certain passages that involve musical options, just as a solo work involving elements of chance and choice are necessarily entrusted to the artistry and musicianship of the soloist. The most dramatic example, perhaps, is *Giardino religioso* ("Religious garden"), the conductor of which is required to improvise on a number of instruments in the ensemble. Though the conductor exercises some options in *Aura*, they are restricted to the more normal type, in which certain passages are written out for various instrumentalists to be played in a free tempo during the time period signaled by the conductor.

Aura is cast in a single extended movement lasting about twenty minutes (though the actual length may vary from performance to performance according to the conductor's decisions regarding the aleatory passages). The work calls for a very large orchestra, of which the strings are divided up into six precisely specified groups. They form the undergirding of the entire piece, and play throughout the bulk of it. The remaining instruments tend to be presented in families—the woodwinds and the percussion instruments in particular appearing as a coloristic overlay on top

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of the strings. The brass instruments—especially the trumpets and trombones—serve a punctuating role, appearing by themselves in forceful statements separating sections for the fuller ensemble.

Silence is the real "frame" around any piece of music. *Aura* (the title means "a gentle breeze"; it is a word exceptionally common in Italian poetry, especially the sonnets of Petrarch) seems to grow gradually out of silence and, in the end, dissolves back into it. Long sustained notes and legato lines appear in the string parts, one by one, developing a complex background of musical "rustling." The percussion instruments add their brittle punctuation. After a brief pause to let the sounds evaporate, the ensemble undertakes a new "breeze" shot through by the short, staccato notes of four piccolos. Other woodwinds take over briefly, and this phase ends with the first fortissimo interruption of the trumpets. A more rapid, hushed rustling ensues in the strings, percussion, and woodwinds, again interrupted by trumpets and a trombone. A considerably less gentle breeze takes over, dying away in a solo cadenza for the oboe. Four trombones now punctuate in a passage of individual notes or figures to be played in a free rhythm. Another passage for the fuller ensemble allows the "breeze" to grow and subside in several waves of gusts, ending at near-hurricane force. The silence that follows is broken by four trombones (accompanied in a free rhythm by a group of cymbals and gongs). The climactic phase of *Aura* begins with the first extended passage making use of trumpets and trombones as part of the large ensemble (though most of them are muted), while the woodwinds play "continually *ppp* and very legato," as the cautious composer reminds players and conductor every two or three measures.

The written score ends with a long pause over a fermata. But this is not yet the end of the piece. Maderna has provided a gradual and magical descent from the full level of sound to the silence out of which it grew. Trumpets and horns are called upon to play, according to their own choice, a series of tiny melodic fragments marked out for them by the composer, with the stipulation that these fragments should be separated by long pauses. Meanwhile the strings start playing the very beginning of the score all over again, *da capo*. Whenever the conductor feels the time is ripe, he will invite the brass players to move to a second collection of fragments and start improvising on those. Later still, he will cue the solo flute to begin playing the same series of fragments. From this point the conductor will signal the brass instruments, one by one, to stop playing, leaving the flute with the strings, which are to play more and more softly until they are imperceptible. Only the solo flute is left improvising ever more quietly on the specified fragments, with longer and longer pauses in between, until all that is left is the silence from which the "breeze" first emerged.

—Steven Ledbetter

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Wolfgang Amadè Mozart
Violin Concerto No. 3 in G, K.216



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed the five violin concertos, K.207, 211, 216, 218, and 219, between April and December 1775; K.216 was completed on 12 September and probably had its premiere in Salzburg not long afterward. The first Boston Symphony performance took place in February 1952, with Ernest Ansermet conducting and Arthur Grumiaux as soloist. Isaac Stern and Alfred Krips have performed the concerto under the direction of Charles Munch, Stern's performances of April 1957 being the most recent in Symphony Hall. Joseph Silverstein was soloist in the most recent performance, at Tanglewood, in August 1973; Colin Davis conducted. In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer, whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine.") The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that his devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of 18 October 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist.

In any case, the five violin concertos were all composed during a single year, 1775, while Wolfgang was still concertmaster in Salzburg. It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later, when Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the Fifth Violin Concerto (K.219), Leopold referred



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to K.261 in a letter of 9 October 1777 as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, were composed for the Italian instrumentalist.

All five of the violin concertos of 1775—when Mozart was but nineteen years old—date from a period when the composer was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent substantial development, and the last three of the five concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and the Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The second theme of the orchestral ritornello has a striking shape that Mozart withholds from re-use until the end of the recapitulation. The development section begins in the dominant minor and moves with purposeful strides through a series of closely related keys back to the tonic and the recapitulation, in which the soloist dominates.

The Adagio is wonderfully dreamy, with muted upper strings in triplets and pizzicato cello and bass imparting some of the same expressive qualities as the slow movement of the much later piano concerto in C, K.467. The oboes take part in the dialogue with their little interjections in pairs. The Rondeau is a sprightly 3/8 dance in Allegro tempo. At the opening the wind instruments appear only for occasional punctuation, but they play a progressively more important role throughout. The biggest surprise comes with a change of meter (2/2) and the appearance of a totally new idea in G minor, a graceful dance step for the solo violin over pizzicato strings. This runs directly into a livelier tune of folklike character in G major. This two-section minor/major tune has recently been identified as a Hungarian melody known as the "Strasbourger"; hence the present concerto is the one that should bear the nickname "*the Strasbourger*," not the Fourth Violin Concerto, to which the name is sometimes applied. The wind instruments, having played a more vital role in the G major section, withdraw from prominence for a time after the beginning of the recapitulation, but they return in the whimsical coda to bring the concerto to a surprising and witty ending without any of the stringed instruments.

—S.L.

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Edward Elgar
Variations on an Original Theme, *Enigma*, Opus 36



Edward Elgar was born at Broadheath, near Worcester, England, on 2 June 1857 and died in Worcester on 23 February 1934. He began the Enigma *Variations in October 1898 and completed them on 19 February 1899. The score bears the dedication "To my friends pictured within." The first performance was given in London on 19 June the same year, Hans Richter conducting. Theodore Thomas introduced the work to the United States with a performance in Chicago on 4 January 1902. The Boston Symphony first played the Variations on 24 December 1903, when Wilhelm Gericke conducted. Max Fiedler, Serge Koussevitzky, Sir Henry J. Wood, Sir Adrian Boult, Charles Munch, Jean Morel, Pierre Monteux, Eugene Ormandy, Erich Leinsdorf, and Erich Kunzel have also performed the work here. Seiji Ozawa has twice performed the "Nimrod" movement as a memorial tribute. Colin Davis conducted the most recent Symphony Hall performances in November 1976, and André Previn led the most recent Tanglewood performance in July 1980. The score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, triangle, bass drum, cymbals, organ (ad lib.), and strings.*

Edward Elgar was in almost every respect an outsider: largely self-taught in a day when only strict academic training, preferably including one of the two universities, was considered absolutely essential; Roman Catholic in a country officially Protestant; a musician of deep feeling and commitment in a culture that viewed music as an insignificant entertainment. But most galling was the fact that he was the son of a shopkeeper in a class-ridden society that could never get over looking down its nose at people "in trade." And yet, ironically, it is just those facts, the very things that made him feel ever the outsider, that also allowed him to develop his musical talents as a composer of marked originality.

He came from provincial Worcester, a sleepy cathedral town in western England; there he lived over the family music shop, where he spent as much time as possible absorbing the scores in stock. This was surely a blessing in disguise, since it forced him to follow his own, original course rather than the incredibly stodgy academic instruction in music at the official schools. Except for violin lessons he had no formal training, but already as a child he showed promise of an original talent. At sixteen he left business forever and supported himself as a freelance musician in Worcester, filling various positions as violinist, conductor, and even bassoonist in a wind quintet, as well as teacher of violin.

The most unlikely experience proved to be the most valuable. For five years, from 1879 to 1884, he coached and conducted an "orchestra" made up of staff members of the County Asylum in nearby Powick. For this ensemble he composed original music and rescored the classics to include whatever instruments were available from week to week—for an orchestra that might include barely a dozen ill-assorted instruments. As the personnel changed, he would reorchestrate the works again and conduct rehearsals of the new orchestrations immediately. Thus he gained a rare degree of practical knowledge of how instruments sound in performance. In later

years he used to boast that he had never had to reorchestrate a passage after hearing it in performance because it always sounded exactly as he had imagined it would. His unsurpassed ability to balance the overall sonorities and to ring the most delicate and subtle changes of color on his scores at every moment aroused admiration and respect at once, even from those academics who found his music in other respects beyond their comprehension.

In 1889 he married a woman who was convinced of his genius, Caroline Alice Roberts, the daughter of a general in Britain's far-flung army in India. Alice was eight years his senior and far his social superior (this was a time when such things were considered to be very important), but she had the backbone to withstand the relatives who objected to the match. From the beginning she encouraged Elgar to compose the great works that she knew he had in him, to aspire to the highest ideals. With her encouragement (which extended to such practical matters as laying out the staves and barlines on his score paper) Elgar did indeed become England's first composer of international stature in two centuries—and after her death, which occurred fourteen years before his own, he was never able to complete another large work.

But Elgar remained a purely local celebrity (at a time when success in London defined "importance") until he was forty. Even success at the Three Choirs Festival, which circulated annually between Worcester, Gloucester, and Hereford cathedrals, meant little without London recognition. For another British music festival, that in Leeds in 1898, Elgar was commissioned to write a cantata, and he chose as his subject the early British king Caractacus. It was premiered in early October 1898, and Queen Victoria accepted the dedication. But it still did not have the kind of reception that Elgar was convinced his music deserved. But recognition and fame were very near.

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Not long after the premiere of *Caractacus*, Elgar was musing at the piano, idly playing the theme of the *Enigma* Variations. When his wife asked what it was, he said, "Nothing, but something might be made of it. Powell [Variation II] would have done this, or Nevinson [Variation XII] would have looked at it like this." Alice commented, "Surely you are doing something that has never been done before?" Thus encouraged, Elgar sketched out an entire set of variations on his original theme. On 24 October he wrote to his friend August Jaeger at Novello's music publishers (the letter is filled with Elgar's usual whimsicalities of spelling, slang, and punning):

> I have sketched a set of Variations (orkestra) on an original theme: the variations have amused me because I've labelled 'em with the nicknames of my particular friends—*you* are Nimrod. That is to say I've written the variations each one to represent the mood of the "party" writing the var: him (or her)self and have written what I think they wd. have written—if they were asses enough to compose—it's a quaint idea and the result is amusing to those behind the scenes and won't affect the hearer who "nose nuffin". What think you?

On 1 November the Elgars were visited by a young friend, Dora Penny, who had recently received a letter from "the Lady," as she and Elgar referred to Alice, informing her of "some wonderful and most *exciting* music . . . You simply *must* come soon and hear. I have promised H.E. [His Excellency] not to say a *word*." After lunch, they went to Elgar's study and the composer sat down at the piano. He played the theme and started in on the variations.

> Then he turned over two pages and I saw No. III, R.B.T, the initials of a connexion of mine. This *was* amusing! Before he had played many bars I began to laugh, which rather annoyed me. You don't generally laugh when you hear a piece of music for the first time dedicated to someone you know, but I just couldn't help it, and when it was over we both roared with laughter!
>
> "But you've made it *like* him! How on earth have you done it?"



Caroline Alice Elgar, the composer's wife, the subject of Variation I ("C.A.E.")

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The biggest surprise of the afternoon, though, came when she turned a page and saw the name "Dorabella"—the Elgars' nickname for her (borrowed from Mozart's *Così fan tutte*). Dora Penny was probably the first person outside the Elgar household to learn about the variations. A few months later, Elgar wrote to tell her that the variations "are finished & yours is the most cheerful; everybody says it is the 'prettiest'—of course intending to compliment the music not the *Variationee*—that's you . . . . I *have* orchestrated you well."

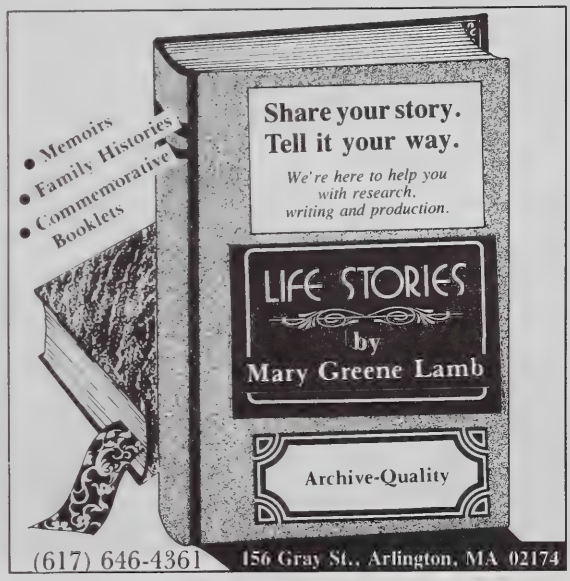
The orchestration had occupied the two weeks from 5 to 19 February 1899. Then Elgar sent the score off to Hans Richter and waited a nervous month before learning that he would program the work. At the premiere, on 19 June, a few critics were miffed at not being let in on the secret of the identity of the friends whose initials appeared at the head of each movement. Those friends, when their identities gradually came to be revealed, attained a certain level of fame purely from this connection with Elgar.

The friends have long since been identified, so that mystery is solved. But there is another mystery about the *Enigma* Variations that bids fair to be the subject of discussion forever, and that has to do with the title and a statement Elgar made for the program note at the work's premiere. The manuscript of the score simply bears the title "Variations for orchestra composed by Edward Elgar, Op. 36." Over the theme, though, someone has written in pencil the word "Enigma." The handwriting appears not be be Elgar's (his "E" is quite characteristic). Still, he did not object to the word, and in fact his program note implied the presence of a mystery, a "dark saying" that "must be left unguessed." He added, "through and over the whole set another larger theme 'goes' but is not played." These mysteries of the "dark saying" and the "larger theme" have exercised the ingenuity of many people since 1899. An enormous amount of ink has been spilled on this subject, without, it seems, leading to a generally accepted solution. Since one need not have a solution to the mystery to appreciate the music, however, I will not discuss it further here. (Anyone who is interested in pursuing the "enigma" further is invited to read the appendix to this program note, which discusses some of the most frequent and most extreme of the proposed solutions.)

In the end, it is the quality of the music that determines how frequently we wish to hear the *Enigma* Variations, not the quality of the mystery. As Donald Francis Tovey said, "I find nothing enigmatic in the composition, and until I do I shall not bother my head with an enigma which concerns no question of mine."

Elgar himself revealed the identities of the "Variations" in a set of notes written

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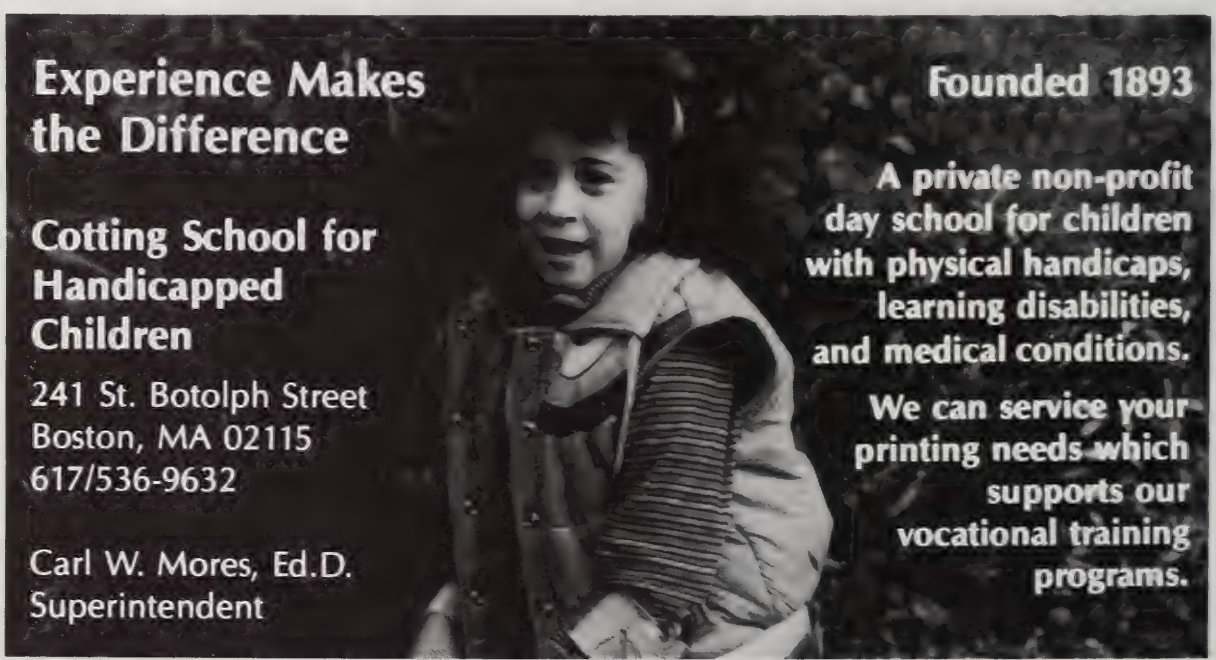
in 1913 to accompany piano rolls produced by the Aeolian Company. Novello has reprinted Elgar's remarks in an attractive booklet entitled *My friends pictured within*, which also contains a photograph of each of the persons treated in this way and the first page of Elgar's manuscript of each variation. Elgar's remarks will be quoted in the discussion below.

The theme is remarkable in itself. It goes by stops and starts, broken up into little fragments which, at the outset, hardly seem "thematic." It has been pointed out that the first four notes provide a perfect setting, in rhythm and pitch, of the name "Edward Elgar," who thus writes his signature, so to speak, on the whole work. It begins in G minor, has four rising bars in the major, then is restated in the minor with an expressive new counterpoint. It leads directly into:

I. (*C.A.E.*) Caroline Alice Elgar, the composer's wife. "The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who know C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration." Oboe and bassoon have a little triplet figure in the opening measures that had a private resonance for the composer and his wife: it was the signal he used to whistle when he came home (it reappears in the last variation).

II. (*H.D.S.-P.*) Hew David Steuart-Powell played piano in a trio with Elgar (violin) and Basil Nevinson (Variation XII). "His characteristic diatonic run over the keys before beginning to play is here humorously travestied in the semiquaver passages; these should suggest a Toccata, but chromatic beyond H.D.S.-P.'s liking." The chromatic figures race along in the strings and woodwinds; eventually the theme appears in longer note values softly in the cellos and basses.

III. (*R.B.T.*) Richard Baxter Townshend was an author of a series of Tenderfoot books (*A Tenderfoot in Colorado* and *A Tenderfoot in New Mexico*), as well as a classical scholar and a lovable eccentric. He was rather deaf, and used to ride through the streets of Oxford on a tricycle with his bell ringing constantly. Elgar says that the variation refers to his performance as an old man in some amateur theatricals in which his voice occasionally cracked to "soprano" timbre (the oboe with the main part of the theme, later joined by the flute). This is the variation that made Dora Penny laugh; as she later wrote (under the name Mrs. Richard Powell) in her book *Memories of a Variation*, "Elgar has got him with his funny voice and



manner—*and* the tricycle! It is all there and is just a huge joke to anyone who knew him well."

IV. (*W.M.B.*) William Meath Baker, a country squire with a blustery way about him. He tended to give "orders of the day" to his guests, especially with regard to arrangements for carriages. Elgar depicts his forcible delivery. The middle section of this very fast movement contains "some suggestions of the teasing attitude of the guests."

V. (*R.P.A.*) Richard Penrose Arnold, a son of Matthew Arnold, a self-taught pianist. "His serious conversation was continually broken up by whimsical and witty remarks. The theme is given by the basses with solemnity and in the ensuing major portion there is much lighthearted badinage among the wind instruments." According to Mrs. Powell, the woodwind figure captures his characteristic laugh.

VI. (*Ysobel*) Isabel Fitton was an amateur viola player, whom Elgar draws into the music by writing a leading part for her instrument built on a familiar exercise for crossing the strings, "a difficulty for beginners; on this is built a pensive, and for a moment, romantic movement."

VII. (*Troyte*) One of Elgar's closest friends, Arthur Troyte Griffith, an architect in Malvern. Elgar said that the variation represented "some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing 'slam' records that the effort proved to be in vain."

VIII. (*W.N.*) Winifred Norbury is the bearer of the initials, but Elgar commented that the variation was "really suggested by an eighteenth-century house. The gracious personalities of the ladies are sedately shown." But because W.N. was more involved with music as a competent pianist, Elgar has also suggested her characteristic laugh.

IX. (*Nimrod*) August Jaeger ("*Jaeger*" is German for "hunter," and Nimrod is the "mighty hunter" of the Old Testament) worked for Elgar's publisher, Novello, and

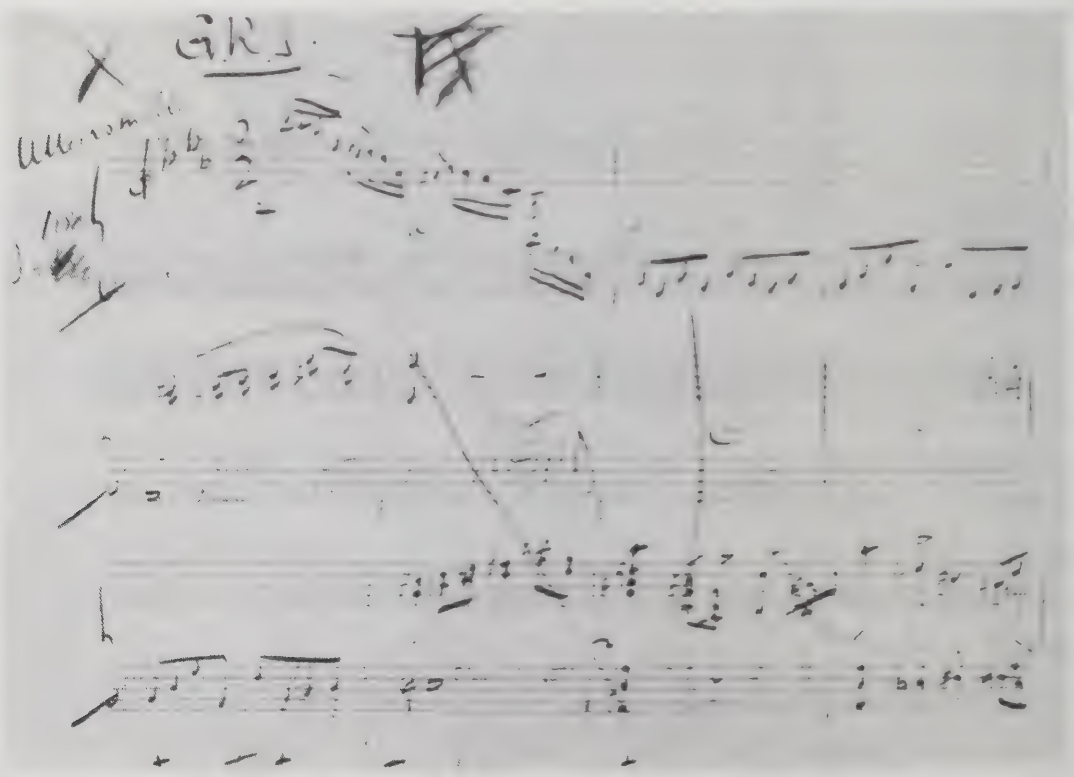


August Jaeger ("Nimrod"), subject of Variation IX

often provided enthusiasm and moral support for the composer, who rarely in those years found encouragement from anyone but Alice. The variation is a record of a "long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven." According to Mrs. Powell, Jaeger also discoursed eloquently on the hardships Beethoven endured in his life, and he encouraged Elgar not to give up. In any case, the theme is arranged so as to suggest a hint of the slow movement of Beethoven's *Pathétique* Sonata, Opus 13. This Adagio is the best-known single excerpt from the Variations, noble, poignant, and deeply felt. In England it has become a traditional piece to commemorate the dead. Elgar, writing after Jaeger's own death, said, "Jaeger was for many years my dear friend, the valued adviser and the stern critic of many musicians besides the writer; his place has been occupied but never filled."

X. (*Dorabella*) Dora Penny, later Mrs. Richard Powell, who first heard the variations even before Elgar had orchestrated them. The "intermezzo" that comprises this movement is a lighthearted contrast to the seriousness of "Nimrod." It is also the farthest away from the theme of any of the variations in the set. She herself realized only years later that Elgar was depicting her habit of stammering at times when she was young. But he "exploited his humour at my expense with such marvellous delicacy that no one could help laughing with him—if they understood it."

XI. (*G.R.S.*) Dr. George R. Sinclair, organist of Hereford Cathedral, though the variation has more to do with his bulldog Dan, who was a well-known character. As Elgar explained, the opening had to do with Dan "falling down the steep bank into the river Wye; his paddling upstream to find a landing place; and his rejoicing bark on landing. G.R.S. said, 'Set that to music.' I did; here it is." Some writers recently have doubted that Dan had anything to do with this variation, but Elgar's manuscript sketch for it quite clearly notes the word "Dan" in the fifth bar—where the dog is presumed to be barking after landing safely.



Manuscript sketch for Variation XI, which depicts Dr. George R. Sinclair ("G.R.S.") and his bulldog Dan; Elgar has written "Dan" in the fifth measure.

XII. (*B.G.N.*) Basil G. Nevinson was a fine amateur cellist who performed with Elgar and Steuart-Powell (Var. II) in a trio. The variation features a melody, marked "*molto espressivo*," for cello solo in "tribute to a very dear friend whose scientific and artistic attainments, and the whole-hearted way they were put at the disposal of his friends, particularly endeared him to the writer."

XIII. (***) This is something of a mystery. It has often been asserted that the asterisks represent Lady Mary Lygon, who was supposedly on a sea voyage to Australia at the time of composition (she wasn't), hence the clarinet quoting Mendelssohn's *Calm Sea and Prosperous Voyage*. Other candidates have been put forward, some of which would seem to be have a more intimate relationship with the composer. (The latest candidate was proposed by Nicholas Reed in "Elgar's Enigmatic Inamorata" in the *Musical Times* for August 1984.) The variation is highly atmospheric, as the "drums suggest the distant throb of the engines of a liner" under the Mendelssohn quotation.

XIV. (*E.D.U.*) Elgar himself. When Dora Penny first heard this movement in Elgar's study, she couldn't figure out whose initials stood at the head of the page. Elgar laughed uproariously, but she was only aware of missing a joke. Months later she told him, "I don't know any friend of yours whose name begins with 'U'." He replied, "It doesn't begin with 'U'," putting a slight emphasis on "begin." Only then did Dora realize that it was Alice's nickname for Elgar—Edu—written as if it were initials. Elgar wrote that the movement was "written at a time when friends were dubious and generally discouraging as to the composer's musical future." During the course of the movement he refers especially to C.A.E. and to Nimrod, "two great influences on the life and art of the composer." As Elgar correctly noted, "The whole of the work is summed up in the triumphant, broad presentation of the theme in the major."

The *Enigma* Variations remains, justifiably, Elgar's best-known work. In its invention, its range of expression, its play of light and dark between movements and keys, the craftsmanship of its links between movements, its exploiting of the various possibilities of the orchestra, its melodic fertility—in all of these things, the work is quite simply a masterpiece. If we remember that it appeared unannounced in a country that had not produced a serious composer of major stature since Purcell (who died in 1691), we can appreciate the tone of Arthur Johnstone's remarks in the *Manchester Guardian* after a performance of the Variations in 1900: "The audience seemed rather astonished that a work by a British composer should have other than a petrifying effect upon them."

—S.L.

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An Appendix for Enigma Hunters and Puzzle Fans

From the beginning, Elgar's "enigma" has aroused unusually persistent curiosity on the part of those who love music and puzzles. Probably this would never have happened if the work itself had not been the most important English composition in more than a century. But that potent combination of artistry and mystery has kept the "enigma problem" alive since 1899. Since I am as fascinated by the proposed solutions as anyone, I can't resist offering this summary of some of the most interesting, however likely or unlikely they may be. Since a consideration of the mystery has no relation whatever to the quality of Elgar's music, however, I have put it in this appendix, where you may read it or not, as you choose, *after* the performance.

At the beginning, all of Elgar's friends, especially those who were themselves "variations," expected to solve the riddle at any moment and win the composer's assent to their solution. Elgar told a number of them that it was a very well-known tune, and as late as 1923 he expressed surprise to "Troyte" that no one had guessed it. As time went on and the solution seemed no nearer, would-be solvers expended extraordinary amounts of ingenuity in proposing ever more elaborately concocted answers.

Since Elgar himself delighted in puzzles and cryptograms, solvers have always been confident that his "clues" were seriously intended, however misleading they might have been. The only formal statement Elgar himself ever made appeared in the program notes for the first performance:

> The Enigma I will not explain—its "dark saying" must be left unguessed and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme "goes" but is not played . . . . So the principal theme never appears, even as in some late dramas—e.g. Maeterlinck's *L'Intruse* and *Les Sept Princesses*—the chief character is never on the stage.

Solvers have never entirely agreed whether this is one mystery or two: is the "dark saying" the same thing as the "larger theme"?

Another comment, a casual remark that has been jumped on by several puzzle-solvers, was Elgar's remark to Miss Dora Penny (the original of the "Dorabella" variation) that "you of all people should have guessed." Why "of all people"? It has been argued that she was the daughter of a clergyman, and that a hymn tune was therefore meant; or that the tune was a song in her repertory as a vocalist. Two other proposed explanations of this remark will be mentioned below.

Far and away the most frequently encountered "solution" is *Auld lang syne*, a tune that would certainly provide an appropriate symbol for the friendship of the "variations." This solution was forcefully argued by Dora Penny's husband Richard Powell in *Music & Letters* (July 1934). But there is a musical problem: Elgar's theme begins in the minor mode and turns major after several bars. "Auld lang syne" can be forced into the theme if one is willing to fiddle slightly with the well-known tune. The Powells once asked Elgar straight out about *Auld lang syne*, and he denied that it was the tune in question—but this only happened many years after he had composed the work. By that time, Elgar was heartily sick of the whole thing and discouraged attempts at a solution—probably because any solution at that point would have been anti-climactic. Everyone's reaction was likely to be "Oh, is *that* all?" Mrs. Powell became convinced that Elgar had actually lied to her in denying that *Auld lang syne* was the solution (see Roger Fiske's article in *The Musical Times* for November 1969).

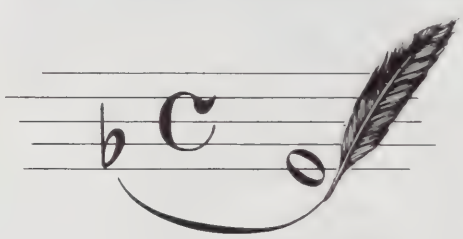
A few years later, Ernest Newman devoted four articles in the London *Sunday Times* to the "Enigma problem," finally convincing himself that it was a mistake to

look for a musical solution, that the composer was using the words "larger theme" in a non-musical sense, with the intention of misleading. Newman believed that Elgar really intended "some such 'well-known theme' as love and friendship."

Still the search for a musical solution went on, spurred by the confident assertions of the "variations" themselves that Elgar had assured them he was thinking of a well-known tune. *All through the night* and *Pop goes the weasel* have been seriously suggested, and one *Musical Times* correspondent, bored with the whole business, facetiously proposed (in the August 1970 issue) *Ol' man river*, which he managed to fit to Elgar's theme and which came provided with the textual clue "He don't say nothin' "!

In 1953 the *Saturday Review* ran a contest for solutions. Of the hundreds of entries, none stood out as a self-evident answer to the problem, but the judges (critic Irving Kolodin, George Marek of RCA records, and the composer's daughter Carice Elgar Blake) awarded the top prizes to such unlikely candidates as the little trio "Una bella serenata" in Mozart's *Così fan tutte*, the *Agnus Dei* of Bach's Mass in B minor, the slow movement of Tchaikovsky's *Pathétique* Symphony, and *God save the Queen*!

But that has not stopped other puzzle-solvers from endorsing *Auld lang syne* with further "proofs" or different contrapuntal elaborations. And some have proposed an entirely different explanation. In 1960 Sir Jack Westrup, then professor of music at Oxford, suggested that Elgar might have used "some kind of musical cipher or anagram." This was a reasonable supposition, since Elgar was known to have indulged in all kinds of wordplay and written at least one mysterious letter in cipher to "Dorabella." She published it in her book, with the hope that someone could solve it, since Elgar had never explained it to her and she had never been able to figure it out. Westrup's suggestion of a cipher may have started Eric Sams on his Elgar researches. Sams, an expert cryptologist who had studied the cipher writing of



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— *Gunther Schuller*

Robert Schumann, offered his solution to the cipher letter itself, then to the "enigma," in the *Musical Times* for February and March 1970. Sams believes that the "larger theme" is nothing other than *Auld lang syne* (proved though a complicated cipher), but he adds the intriguing notion that the "dark saying" was inspired by Thomas Browne's *Religio Medici*, a book Elgar knew well.

Ian Parrott, in his book *Elgar* (1971), proposed a very different solution—buttressed with remarkable arguments. We know that Elgar was orchestrating the score between 5 and 19 February 1899. We also know from his wife's diary that he went to church on the Sunday that falls right in the middle of that fortnight, 12 February, Quinquagesima Sunday. The Epistle reading that day was I Corinthians XIII, St. Paul's essay on love. Verse 12 reads in the Vulgate, "Videmus nunc per speculum *in aenigmitate*"—"For now we seek through a glass *darkly*." This gives us both the "enigma" and the "dark saying," embedded in a text that concerns the kind of human relations that are implied in the friendships immortalized by the work. What is more, the thirteenth chapter of I Corinthians itself contains thirteen verses; Elgar's composition contains portraits of thirteen friends (plus himself)—a coincidence that he might have found striking. If, indeed, this explanation is the correct one, the whole notion of an "enigma" arose after the music itself had been fully composed and while Elgar was simply putting it in its final orchestral form.

Yet another very different solution appeared in Theodore Van Houten's article "'You of All People': Elgar's *Enigma*" in the 1976 *Music Review*. Van Houten suggests that the solution is a tune after all, *Rule, Britannia*, particularly the line "Britons never, never, never shall be slaves," in which the words "never, never" are almost identical in melodic outline and rhythm to the first four notes of Elgar's theme. Moreover Elgar's clue, "the chief character never appears," could be interpreted as the typical puzzle-creator's misleading punctuation for "the chief character '*Never*' appears . . ." The "larger theme" is Britannia, which Dora Penny, "of

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all people," should have guessed because of her surname; if she had looked at a penny, she would have seen the figure of Britannia engraved thereon.

But solutions seem to be cyclic, and the newest *Auld lang syne* proposal appeared a year ago (*Musical Times*, November 1984), in which Derek Hudson shows a new way of making *Auld lang syne*—or a phrase of it—fit not only the theme, but many of the variations. And he then combines the entire tune with the climactic statement of the theme that appears at the end of the last variation.

But the story is not yet over. Ian Parrott found the "dark saying" in an epistle of St. Paul, but he suggested that the "larger theme" was somehow connected to Elgar's lifelong devotion to Bach. Marshall A. Portnoy proposes in the *Musical Quarterly* (1985) that the theme itself is Elgar's elaboration of the pitches B-A-C-H and that Elgar used the same kind of numerology that Bach used on occasion. By assigning a numerical equivalent to the letters of the alphabet, it is possible to determine a person's "number" by adding up the letters in his name. By curious coincidence, both E-L-G-A-R and J-S-B-A-C-H add up to forty-three. Elgar wrote the first violin part of his theme to contain forty-three notes—intentionally, according to Portnoy, who points to certain peculiar details that are not likely to have been written as they were unless the composer had some ulterior reason.

This brings us up to the present—but surely not the last proposal for a solution to the "enigma." Perhaps a note of caution is justified here. Obviously none of the "solutions" has been so obvious as to convince everyone of its correctness. And although most of them would add something to the way we understand Elgar and his relationships with his friends, none of them is clearly essential for enjoying the work itself. Still it is worth noting that solutions by cipher, anagram, and other such ingenious mechanisms are fraught with the danger that you can prove almost anything if you put your mind to it. An excellent discussion of this point can be found in the chapter "Was Shakespeare a Playwright? The History of the Anagram" in the intriguingly titled book *Timid Virgins Make Dull Company and other puzzles, pitfalls, and paradoxes* (Penguin paperback) by the pseudonymous Dr. Crypton, in which the author discusses probability theory and "proofs" that Francis Bacon wrote the works of Shakespeare. The exercise of trying to solve the "enigma problem" is good clean fun, though, and stimulating. If it encourages anyone to come to grips in close detail with this remarkable piece, then it will have served its best purpose.

—S.L.

More . . .

The fullest study of Bruno Maderna is unfortunately available only in Italian: Massimo Mila's *Maderna musicista europeo* (Turin, 1976). *Aura* has been recorded by the BBC Symphony Orchestra under the direction of Zolta Peskö (on the imported Italia label, coupled with Luigi Dallapiccola's *Three Questions with Two Answers*).

Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). Wolfgang Hildesheimer's *Mozart* (Farrar Straus Giroux, available also as a Vintage paperback), though sometimes frustrating to read (it is in essence a long essay built up out of many short sections dealing primarily with Mozart's character, personality, and genius), provides a stimulating point of view for readers who have not followed the recent specialist literature on the composer. A. Hyatt King's *Mozart Wind and String Concertos*, in the BBC Music Series (University of Washington paperback), contains a fairly extensive discussion of the



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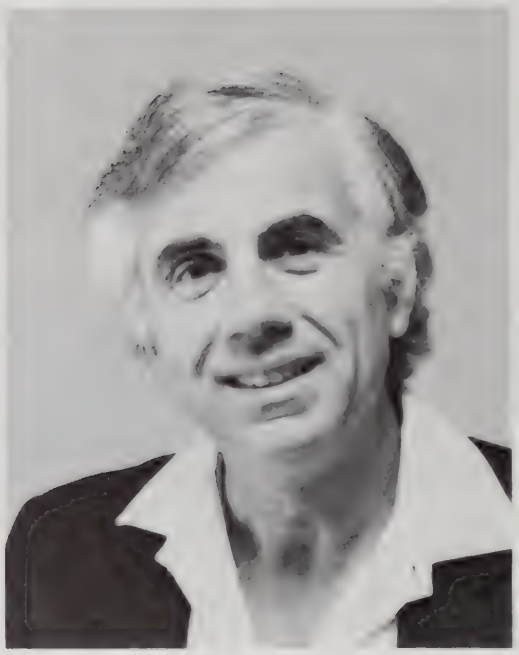
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Third Violin Concerto. Any serious consideration of Mozart's music must include Charles Rosen's splendid study *The Classical Style* (Viking; also Norton paperback). The Third Violin Concerto is one of the most frequently recorded of Mozart's outings in the genre. Among the performances I'd recommend are those of Itzhak Perlman with the Vienna Philharmonic under the direction of James Levine (DG) and of Arthur Grumiaux with the London Symphony conducted by Sir Colin Davis (Philips); both are also available as compact discs, and both are coupled with the Violin Concerto No. 5 in A, K.219.

Recent years have seen a plethora of new Elgar publications to complement the large older literature, of which the personal recollections still retain their interest and importance. Among the older books, there are recollections by violinist W.H. Reed in *Elgar As I Knew Him* (Oxford), and by two of the composer's personal friends, Mrs. Richard Powell (the "Dorabella" of the *Variations*) in *Edward Elgar: Memories of a Variation* (Methuen), and Rosa Burley, headmistress of the school where he taught for some years, in *Edward Elgar: The Record of a Friendship* (Barrie & Jenkins); all are filled with interesting insights into the complexities of Elgar's personality. Some of them are currently out of print, but they can be found in many music libraries. The best and most up-to-date single study is Michael Kennedy's *Portrait of Elgar* (Oxford), which has recently appeared in a revised second edition taking into account the most recent research. The same author's *Elgar Orchestral Music* in the BBC Music Guides (University of Washington paperback) provides brief, but very informative, descriptions of the music. Other worthwhile studies include Percy M. Young's older book *Elgar O.M.* and Ian Parrott's briefer volume *Elgar* in the Master Musicians series (Dent). The most recent large study is a book dealing with Elgar as a creative artist by Jerrold Northrup Moore (Oxford), who has also produced a thorough discography of Elgar's own work as a conductor. Elgar's letters are vivid reflections of his personality and his sometimes rapid shifts of mood. Two volumes of letters published in England and not, apparently, in this country, are essential sources; both are edited by Percy M. Young: *Letters of Edward Elgar and Other Writings* (Geoffrey Bles, 1956) and *Letters to Nimrod: Edward Elgar to August Jaeger, 1897-1908* (Dennis Dobson, 1965). Donald Francis Tovey's analysis of the *Enigma* Variations may be found in his *Essays in Musical Analysis* (Oxford paperback). No Elgar work has been recorded more frequently than the *Enigma* Variations, but many of the finest readings have been allowed to go out of print. Fine performances under conductors as different as Arturo Toscanini and Sir Colin Davis are worth looking out for. Among the currently available recordings, the reading of that distinguished Elgarian Sir Adrian Boult with the London Symphony is preserved in a r. cording that also features Vaughan Williams's *English Folksong Suite* and the *Fantasia on Greensleeves* (Angel). More recent recordings include those of Alexander Gibson with the Scottish National Orchestra (coupled with *Falstaff*; Chandos) and Leonard Bernstein with the BBC Symphony (coupled with the first two *Pomp and Circumstance* marches and music from *The Crown of India*; DG). The Bernstein is already out on compact disc, and the Gibson probably will be soon, since Chandos has been especially active in that area with its English repertory.

—S.L.

Inside Stories



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Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players, an ensemble comprised of the orchestra's first-desk players, and is a member of the Tanglewood Music Center faculty. Mr. Lowe made his Boston recital debut in April 1985 at Jordan Hall, and he made his first Boston Symphony appearances as a concerto soloist when he performed the Bruch Violin Concerto in G minor last summer at Tanglewood. This week's performances are his first as a concerto soloist with the orchestra in Symphony Hall.

Born in Hamiota, Manitoba, Mr. Lowe began his musical training when he was two-and-a-half under the instruction of his parents, both professional musicians. When he was nine, his family moved to Regina, Saskatchewan, where he subsequently studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe spent four summers at the Meadowmount School of Music, studying violin with Ivan Galamian and Sally Thomas and chamber music with Joseph Gingold. He also studied violin at the Curtis Institute of Music with Galamian and Jaime Laredo, and chamber music with Jascha Brodsky, the Guarneri Quartet, Felix Galamir, and Mischa Schneider. Mr. Lowe was concertmaster of the Orchestre Symphonique de Quebec from 1977-83; prior to that, he was concertmaster of the Regina Symphony and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony and the National Arts Center Orchestra in Ottawa, and he was soloist with the Toronto Symphony under Andrew Davis. In 1979 he was one of the top prizewinners in the Montreal International Violin Competition. During the 1983-84 season, he was concertmaster of the Worcester Symphony.



WORKS PERFORMED DURING THE BOSTON SYMPHONY ORCHESTRA'S 1985-86 SUBSCRIPTION SEASON

	Week
BACH	
Mass in B minor, BWV 232	8
MARGARET MARSHALL, soprano; KATHERINE CIESINSKI, mezzo-soprano; JOHN ALER, tenor; BENJAMIN LUXON, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
BARTÓK	
Music for Strings, Percussion, and Celesta	13
BEETHOVEN	
Coriolan Overture, Op. 62 (edited by Gustav Mahler)	9
Piano Concerto No. 3 in C minor, Op. 37	19
RUDOLF BUCHBINDER, piano	
Symphony No. 3 in E-flat, Op. 55, *Eroica*	12
Symphony No. 5 in C minor, Op. 67	Tues 'B'
BOULEZ	
Notations I-IV	18
BRAHMS	
Symphony No. 1 in C minor, Op. 68	Opening Night, 1, Tues 'B'
Symphony No. 4 in E minor, Op. 98	3
Violin Concerto in D, Op. 77	3
UTO UGHI, violin	
CARTER	
Penthode	15*
CHOPIN	
Piano Concerto No. 1 in E minor, Op. 11	21
ALEXIS WEISSENBERG, piano	
Piano Concerto No. 2 in F minor, Op. 21	7
MAURIZIO POLLINI, piano	
DEBUSSY	
Prelude to "The Afternoon of a Faun"	21
DONATONI	
Tema	15*
DVOŘÁK	
Symphony No. 8 in G, Op. 88	Tues 'C', Tues 'B'
ELGAR	
Symphony No. 2 in E-flat, Op. 63	19
Variations on an Original Theme, *Enigma*, Op. 36	22
FRANCK	
Symphony in D minor	11
HÖLLER	
Résonance	15*
KOJIBA	
Requiem "Hiroshima," for string orchestra	7
LISZT	
Les Préludes, Symphonic poem, after Lamartine	11
Piano Concerto No. 2 in A	11
ANDRÉ WATTS, piano	

MADERNA
Aura 22

MAHLER
Symphony No. 3 14
JAN DeGAETANI, mezzo-soprano; WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; BOSTON BOY CHOIR, THEODORE MARIER, director
Symphony No. 7 5

MARCELLO
Trumpet Concerto in D minor Opening Night
MAURICE ANDRÉ, trumpet

MESSIAEN
Three Tableaux from *St. Francis of Assisi* 20
(American premiere)
JOSÉ VAN DAM, bass-baritone; KATHLEEN BATTLE, soprano; KENNETH RIEGEL, tenor; PHILIPPE ROUILLON, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MOZART
Eine kleine Nachtmusik, K.525 10
The Queen of the Night's Act II aria, Opening Night
"*Der Hölle Rache*," from *The Magic Flute*, K.620
(arranged for trumpet)
MAURICE ANDRÉ, trumpet
Piano Concerto No. 19 in F, K.459 13
GILBERT KALISH, piano
Piano Concerto No. 22 in E-flat, K.482 6
ALICIA DE LARROCHA, piano
Piano Concerto No. 23 in A, K.488 16
CHRISTOPH ESCHENBACH, piano
Violin Concerto No. 3 in G, K.216 22
MALCOLM LOWE, violin
Symphony No. 35 in D, K.385, *Haffner* 16
Symphony No. 41 in C, K.551, *Jupiter* 16

PROKOFIEV
Excerpts from the ballet *Romeo and Juliet*, Op. 64 2, Tues 'B'

RAVEL
Daphnis and Chloé, complete 18
NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor
Ma Mère l'oye (*Mother Goose*), complete 13

RESPIGHI
Ancient Airs and Dances, Suite No. 1 Tues 'C', Tues 'B'

SCHNITTKE
(K)ein Sommernachtstraum, for large orchestra 10

SCHOENBERG
Chamber Symphony, Op. 9 15*
Erwartung, Monodrama in one act, Op. 17 12
HILDEGARD BEHRENS, soprano
Verklärte Nacht, Op. 4 17

SCHUBERT
Symphony No. 5 in B-flat, D.485 Tues 'C', Tues 'B'
Symphony in C, D.944, *The Great* 10

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SCHUMANN
Das Paradies und die Peri, for solo voices, chorus, and orchestra, Op. 50 — 4
MARI ANNE HÄGGANDER, soprano; MARJANA LIPOVŠEK, mezzo-soprano; VINSON COLE, tenor; WALTON GRÖNROOS, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
Symphony No. 2 in C, Op. 61 — 17

SCHWANTNER
Magabunda, Four Poems of Agueda Pizarro, for soprano and orchestra — 9
LUCY SHELTON, soprano

SHOSTAKOVICH
Symphony No. 8, Op. 65 — 6
Violin Concerto No. 1, Opus 77[99] — 1
ITZHAK PERLMAN, violin

SIBELIUS
Symphony No. 2 in D, Op. 43 — 9
Violin Concerto in D minor, Op. 47 — 2
VIKTORIA MULLOVA, violin

STRAUSS
Also sprach Zarathustra, Tone poem for large orchestra, free after Nietzsche, Op. 30 — 12
Don Juan, Tone poem after Lenau, Op. 20 — Opening Night, 21

STRAVINSKY
The Song of the Nightingale, Symphonic poem — 18

TCHAIKOVSKY
Symphony No. 6 in B minor, Op. 74, *Pathétique* — 7, 21
Violin Concerto in D, Op. 35 — 2
VIKTORIA MULLOVA, violin

VARÈSE
Octandre — 15*

ZIMMERMANN
Photoptosis, Prelude for large orchestra — 17

*performed by the Ensemble InterContemporain, Pierre Boulez, conductor, while the BSO was touring Japan

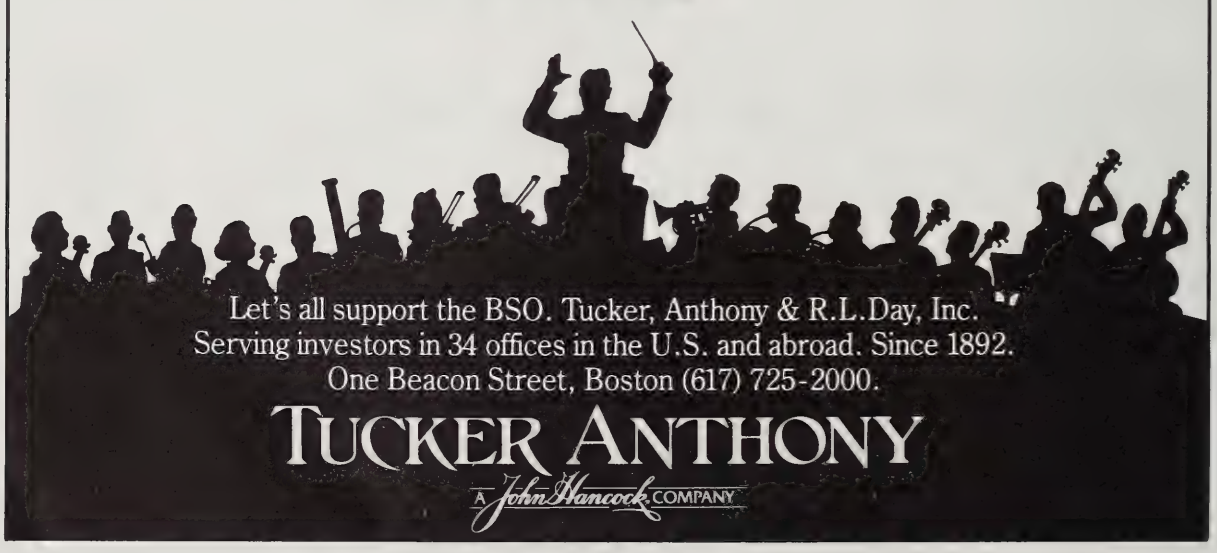
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1 December 1985
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MSTISLAV ROSTROPOVICH, cello

BEETHOVEN
Overture from the incidental music to Goethe's *Egmont*, Op. 84
TCHAIKOVSKY
Variations on a Rococo Theme, Op. 33, for cello and orchestra
DVOŘÁK
Cello Concerto in B minor, Op. 104

CONDUCTORS OF THE BOSTON SYMPHONY ORCHESTRA DURING THE 1985-86 SUBSCRIPTION SEASON

	Week
SEIJI OZAWA, Music Director	Opening Night, 1, 2, 7, Tues 'B', 12, 13, 14, 20, 21, 22
PIERRE BOULEZ	18
CHRISTOPH ESCHENBACH	16, 17
BERNARD HAITINK	5, 6
JAHJA LING	Tues 'C', Tues 'B'
KURT MASUR	10, 11
JOHN OLIVER	8
GIUSEPPE SINOPOLI	3, 4
LEONARD SLATKIN	9
JEFFREY TATE	19

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	Week
ALER, JOHN, tenor	8
ANDRÉ, MAURICE, trumpet	Opening Night
BATTLE, KATHLEEN, soprano	20
BEHRENS, HILDEGARD, soprano	12
BUCHBINDER, RUDOLF, piano	19
CIESINSKI, KATHERINE, mezzo-soprano	8
COLE, VINSON, tenor	4
DeGAETANI, JAN, mezzo-soprano	14
DE LARROCHA, ALICIA, piano	6
ENSEMBLE INTERCONTEMPORAIN, PIERRE BOULEZ, conductor	15*
ESCHENBACH, CHRISTOPH, piano	16
GRÖNROOS, WALTON, baritone	4
HÄGGANDER, MARI ANN, soprano	4
KALISH, GILBERT, piano	13
LIPOVŠEK, MARJANA, mezzo-soprano	4
LOWE, MALCOLM, violin	22
LUXON, BENJAMIN, baritone	8
MARSHALL, MARGARET, soprano	8
MULLOVA, VIKTORIA, violin	2
PERLMAN, ITZHAK, violin	1
POLLINI, MAURIZIO, piano	7
RIEGEL, KENNETH, tenor	20
ROUILLON, PHILIPPE, baritone	20
SHELTON, LUCY, soprano	9
UGHI, UTO, violin	3
VAN DAM, JOSÉ, bass-baritone	20
WATTS, ANDRÉ, piano	11
WEISSENBERG, ALEXIS, piano	21
BOSTON BOY CHOIR, THEODORE MARIER, director	14
NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE deVARON, conductor	18
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	4, 8, 14, 20

*performed BSO subscription concerts while the orchestra was touring Japan

WORKS PERFORMED AT SYMPHONY HALL SUPPER CONCERTS DURING THE 1985-86 SUBSCRIPTION SEASON

	Week of
BEETHOVEN	
Trio in E-flat for piano, violin, and cello, Op. 70, No. 2	15 October
Violin Sonata No. 8 in G, Op. 30, No. 3	15 October
BRAHMS	
Quartet No. 2 in A for piano and strings, Op. 26	24 October
DOHNÁNYI	
Serenade in C for violin, viola, and cello, Op. 10	11 January
FRANCK	
Violin Sonata in A	16 January
MOZART	
Divertimento in D, K.205(167A), for violin, viola, bassoon, bass, and two horns	18 March
Preludes and Fugues, K.404a, for violin, viola, and cello	13 March
Quartet in C for flute, violin, viola, and cello, K.285b(Anh.171)	13 March
Trio in B-flat for piano, violin, and cello, K.502	14 November
Twelve Duos, K.487(496a), for two horns	13 March
Violin Sonata in E minor, K.304(300c)	16 January
SCHUBERT	
Trio in B-flat for violin, viola, and cello, D.581	11 January
SCHUMANN	
Märchenbilder, Op. 113, for viola and piano	20 March
Märchenerzählungen, Op. 132, for clarinet, viola, and piano	20 March
String Quartet in A minor, Op. 41, No. 1	18 March
Three Romances, Op. 94, for clarinet and piano	20 March
SHOSTAKOVICH	
Sonata in D minor for cello and piano, Op. 40	14 November
SIBELIUS	
Sonatina in E for violin and piano, Op. 80	26 November
String Quartet in D minor, Op. 56, *Voces intimae*	26 November



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SUPPER CONCERT PERFORMERS DURING THE 1985-86 SUBSCRIPTION SEASON

	Week of
AMLIN, MARTIN, piano	15 Oct, 24 Oct, 26 Nov
BARNES, ROBERT, viola	11 January
BRACKEN, NANCY, violin	18 March
DEVEAU, DAVID, piano	16 January
ELIAS, GERALD, violin	15 Oct, 26 Nov
FELDMAN, RONALD, cello	11 January
FIEKOWSKY, SHEILA, violin	11 January
JEANNERET, MARC, viola	13 March
KADINOFF, BERNARD, viola	26 November
KATZEN, DANIEL, horn	13 March
KNUDSEN, SATO, cello	24 Oct, 13 Mar
KURZ, NEAL, piano	20 March
LEFKOWITZ, RONAN, violin	18 March
LOWE, NISANNE, violin	24 October
LUDWIG, MARK, viola	18 March
MACKEY, RICHARD, horn	18 March
MARTIN, THOMAS, clarinet	20 March
McCARTY, PATRICIA, viola	24 October
MILLER, JONATHAN, cello	14 November
MIZUNO, IKUKO, violin	16 January
MOERSCHEL, JOEL, cello	15 October
PASTERNACK, BENJAMIN, piano	14 November
PROCTER, CAROL, cello	26 November
RIPLEY, ROBERT, cello	18 March
ROSEN, JEROME, violin	14 November
RUGGIERO, MATTHEW, bassoon	18 March
SCHAEFER, LOIS, flute	13 March
SEBRING, RICHARD, horn	13 March
SIRD, RAYMOND, violin	13 March
SMIRNOFF, JOEL, violin	26 November
WADENPFUHL, JAY, horn	18 March
ZARETSKY, MICHAEL, viola	20 March

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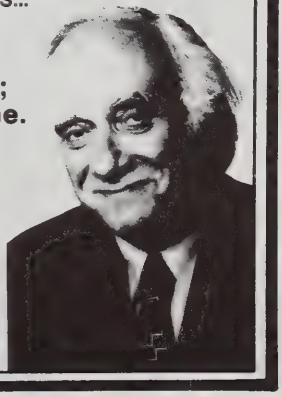
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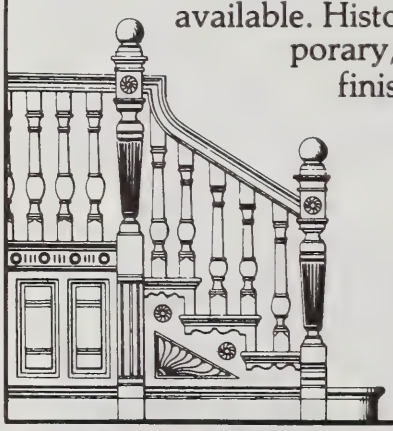
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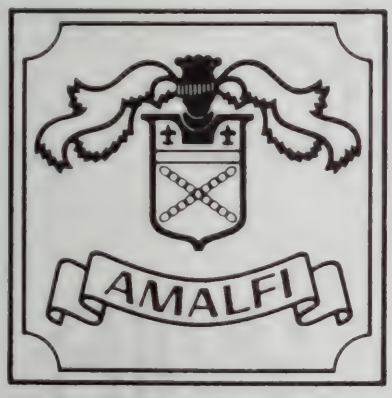
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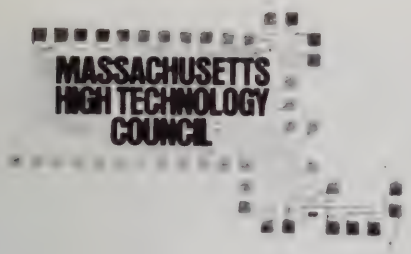
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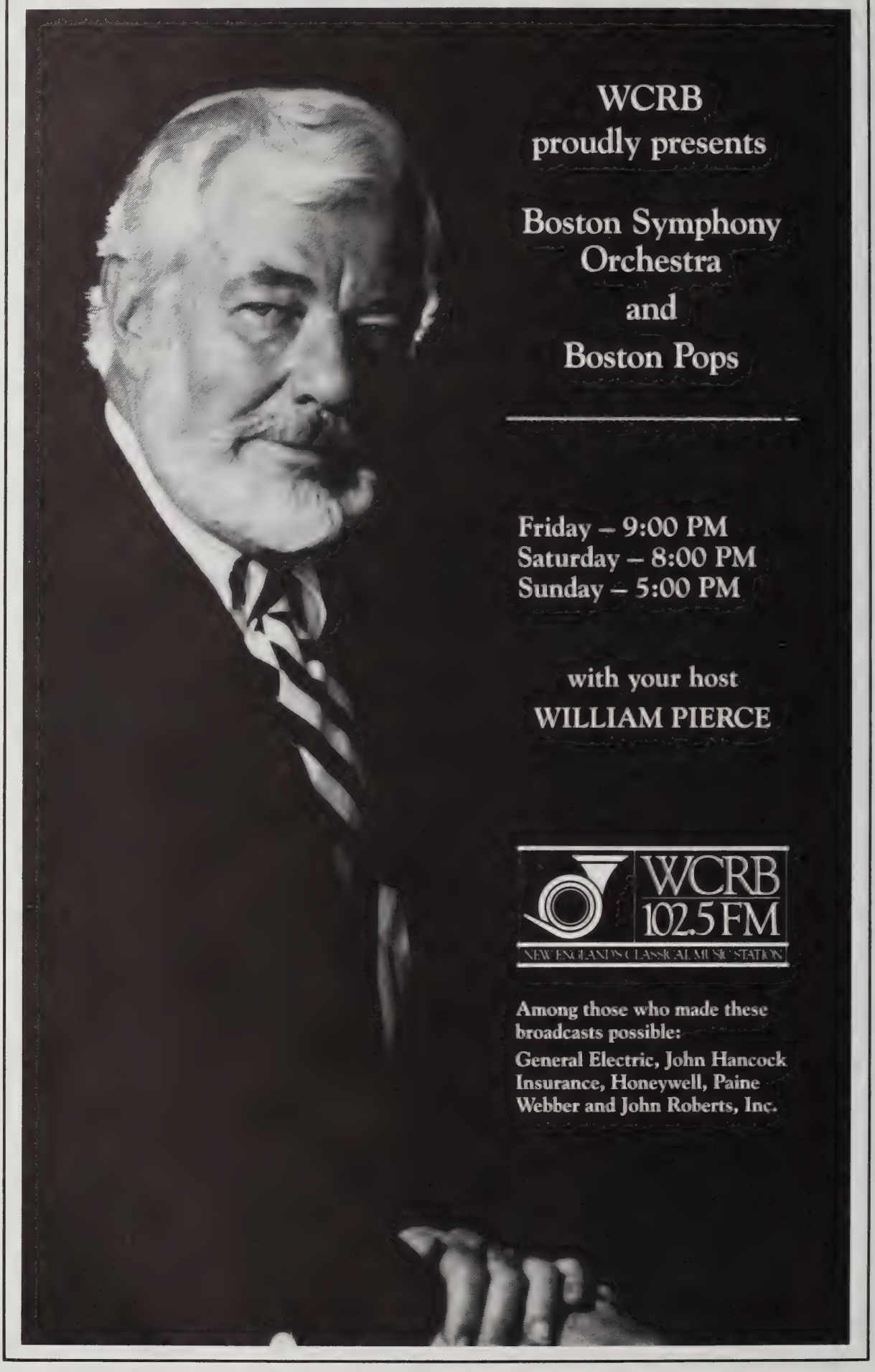
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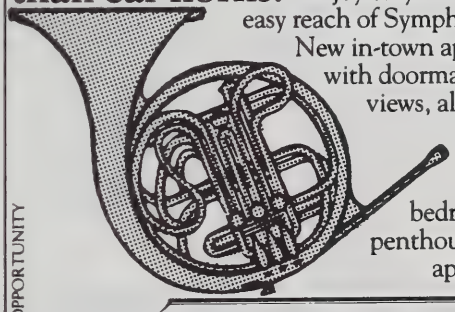
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Sunday, 10 November 1985 at 3:00 p.m. in Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Burton Fine, viola
Jules Eskin, cello
Edwin Barker, double bass
Doriot Anthony Dwyer, flute
Ralph Gomberg, oboe
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with assisting artists

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COPLAND — Sextet for clarinet, piano, and string quartet

Allegro vivace
Lento
Finale

Mssrs. WRIGHT, KALISH, LOWE, HOBART, FINE, and ESKIN

MAHLER — *Songs of a Wayfarer*, arranged for chamber ensemble

Wenn mein Schatz Hochzeit macht
Ging heut' Morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen von meinem Schatz

SANFORD SYLVAN, baritone
Mssrs. LOWE, HOBART, FINE, ESKIN, and BARKER; Mssrs. KALISH and ROSEN; Mr. FIRTH, Ms. DWYER, and Mr. WRIGHT
DAVID HOOSE, conductor

Please withhold applause until after the last song.

INTERMISSION

PISTON — Three Pieces for flute, clarinet, and bassoon

Allegro moderato e grazioso
Adagio
Allegro vivace

Ms. DWYER, Mr. WRIGHT and Mr. WALT

BRAHMS — Trio in C for piano, violin, and cello, Opus 87

Allegro
Andante con moto
Scherzo: Presto
Finale: Allegro giocoso

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Aaron Copland
Sextet for clarinet, piano, and string quartet

Copland's earliest scores seemed to move in the direction of difficulty and severity. After the Symphony for Organ and Orchestra came *Music for the Theater*, the often jazzy Piano Concerto, a severe Ode (composed for the Boston Symphony Orchestra's fiftieth birthday), and the granitic Piano Variations. These were followed by a work on which Copland expended nearly two years (1932-33) to make it as perfect as possible, the Short Symphony. The piece had a running time of only fifteen minutes, but it proved a tough nut to crack for the orchestras of the 1930s. Its complex irregular rhythms running almost without break were extremely tricky, and its spare texture meant that any error or miscalculation on the part of the performers would be readily noticeable. It was a sobering experience for Copland when two firm devotees of contemporary music—Leopold Stokowski in Philadelphia and Serge Koussevitzky in Boston—both cancelled projected performances on the grounds that they could not afford sufficient rehearsal time. (In the end the work was premiered in Mexico by Carlos Chávez late in 1934.)

In hopes of encouraging more hearings of this music by which he set such store, Copland arranged the Short Symphony in 1937 as a sextet. That version was quickly performed and remains the most frequent medium in which the piece is heard. The piece is cast in three movements (fast—slow—fast) played without pause. Copland thought, at one time, of naming the entire symphony "The Bounding Line" because the listener is most conscious of the athletic, leaping melody; that title is particularly apt for the scherzo-like first movement. The second movement is denser in texture and moves from an intense opening section through a contrasting lyrical song back to the intensity of the beginning. The last movement reverts again to the athleticism of the first, now colored by the expressive possibilities opened up in the middle of the score.

Gustav Mahler
Songs of a Wayfarer, arranged for chamber ensemble

In 1883 the twenty-three-year-old Gustav Mahler was an impatient, occasionally insubordinate second conductor at the opera house in Kassel. Not for the last time in his distinguished career as opera conductor, he became infatuated with one of the sopranos on the company roster. To what degree his love was returned is not entirely clear; certainly Mahler spent many anguished hours of doubt, passing his fears along in letters to one of his best friends, Friedrich Löhr. He was always supremely discreet about his amours, however, and never once mentioned the lady's name in writing. We only know who she was because Löhr, to whom Mahler had unburdened his heart when they were spending holidays together, used it in writing back to him. The lady in question was one Johanna Richter, a new member of the company, about two years younger than the composer.

In August 1884, soon after returning from his vacation with Löhr, Mahler wrote to his friend, "I have seen her again, and she is as enigmatic as ever! All I can say is: God help me!" By the beginning of 1885 things were no clearer as far as Mahler was concerned. He sent the following New Year's letter to Löhr:

> My dear Fritz,
>
> On this morning of New Year's Day let my first thoughts be devoted to you. It was a strange way indeed that I spent the first minutes of this year. Yesterday evening I was alone with her, both of us awaiting the new year's arrival almost without exchanging a word. Her thoughts were not bent on the present, and when the bell chimed and tears gushed from her eyes, it overwhelmed me that I, I might not dry them. . . .
>
> My signposts: I have written a cycle of songs, six of them so far, all dedicated to her. She does not know them. What can they tell her but what she knows. I shall send with this the concluding song, although the inadequate words cannot render even a small part.—The idea of the songs as a whole is that a wayfaring man, who has been stricken by fate, now sets forth into the world, traveling wherever his road may lead him.

The "song" Mahler sent his friend was surely only a text. The process of setting four of the six poems to music occupied a good part of the next year. The earliest version was for voice with piano accompaniment, but Mahler evidently intended to orchestrate it from the beginning, though he did not begin doing so until after he had finished the First Symphony, and probably the Second and a good part of the Third as well. *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*) is a deeply affecting contribution to that very German tradition—going back in music to Schubert's *Winterreise* and in literature still farther—telling of the young man, unlucky in love, who must wander the wide world, finding in all the brightest and freshest of natural beauties reminders of his lost sweetheart and of his misery, which periodically bursts beyond the bounds of control, finally to achieve some kind of consolation in rest or oblivion or death.

Among cultural undertakings in Austria following the catastrophe of World War I, the Society for Private Musical Performances surely ranks high. Organized largely by Arnold Schoenberg and a circle of his students and friends with the aim of presenting carefully prepared performances of contemporary music, the Society only lasted as a regular organization for three years, though it continued to give occasional concerts for two years more. The music was to be performed before an audience of members and their guests; no journalists were allowed to write reviews of their concerts.

In addition to premieres of important new works, the Society also performed arrangements for chamber orchestra of recent masterpieces that had not yet been regularly accepted as part of the repertory of the ever conservative Vienna Philharmonic. Reduction to chamber orchestra size was essential to contain costs, but it also furthered Schoenberg's belief that the aesthetic substance of an orchestral work could

often be presented more clearly in a transcription for fewer instruments. In such a performance it could be demonstrated, for example, that Debussy's *Prelude to the Afternoon of Faun* did not rely solely on its richly evocative orchestral color for its effect, but had an underlying linear and harmonic coherence.

During the second year of the Society's existence, one of the works heard in a chamber transcription was Mahler's *Wayfarer* songs. The manuscript score and parts of this arrangement are now to be found in the Arnold Schoenberg Institute at USC; the arranger is not identified. There is evidence in the correspondence of the Society that arrangements were often started by Schoenberg and completed by an assistant, or else begun by a less experienced musician and subsequently revised by Schoenberg or one of the other senior musicians. It is likely, then, that Schoenberg played some role in this chamber transcription, but its exact extent can probably never be determined.

Walter Piston
Three Pieces for flute, clarinet, and bassoon

The Three Pieces were composed during Walter Piston's student days in Paris and premiered there on 8 May 1925 at a concert of the Société Nationale. The following year they became his first work to be published. Piston had come late to music (having pursued for a time an artistic career and supported himself as an engineering draftsman), thus this earliest recognized piece was composed when Piston was thirty-one years old—the age at which Schubert died! Still, the work quickly became a repertory piece all over Europe and the United States. Piston was reticent about discussing the composers who influenced him, though he was surely listening to Stravinsky, Hindemith, and Schoenberg in those years. Paul Dukas found the Three Pieces "*Stravinskique*," and certainly many passages—including the independently overlapping rhythmic patterns at the very beginning—recall *L'Histoire du soldat.*

Already, though, certain elements that we now recognize as fundamental characteristics of Piston himself are at hand: restrained and graceful melodies, even at their most chromatic, careful planning of the proportions of sections, and a beautiful scoring for the instruments. Piston himself once commented modestly that the Three Pieces "are intended simply as pleasant and mildly diverting pieces to play and listen to. The first playful, the second nostalgic, and the third more dance-like. To the composer they seem like concise pencil drawings."

Johannes Brahms
Trio in C for piano, violin, and cello, Opus 87

Brahms enjoyed spending his summers in some locale of physical beauty which might inspire him to musical creation. During the early 1880s his favorite resort was Bad Ischl amid the breathtaking mountain scenery of the Salzkammergut, renowned especially as the summer residence of Emperor Franz Joseph. Brahms's friend Elisabeth von Herzogenberg was appalled that he should choose such an "in" location to spend the summer ("Doesn't half of Vienna stay there?" she asked). The composer replied that half of Leipzig or Berlin might drive him away, but "half of Vienna is quite pretty and need not be ashamed of itself." There he enjoyed the companionship of several musicians, among them the once famous Ignaz Brull and the still famous "Waltz King" Johann Strauss, whom Brahms sincerely admired.

It was in Ischl in 1882 that Brahms completed two major chamber compositions—the magisterial C major trio and the joyous string quintet in F. Actually, he had written the expansive first movement of the trio in March 1880, just before his first summer in Ischl. After that the work seems to have been dormant for nearly two years, or perhaps to have percolated subsconsciously in the composer's imagination, so that when he arrived at Ischl in June 1882 he quickly finished the remaining three movements.

The work is conceived on a large scale of epic grandeur. Throughout much of the piece the piano part is cast in such a heroic mold as to force the two string instruments to band together against it—safety in numbers—playing in octaves or at least in the same rhythm against the keyboard. Yet the main theme of the first movement is so perfectly conceived for the strings that they play it at each of the major formal statements in the sonata-form movement. The piano begins as if rather hesitantly accompanying but soon begins to sing in exuberant rapture. The strings alone wind down gently before the piano brings in the lush second theme, which is a marvel of imaginative and unexpected phrases. A climactic arrival back in the home key suggests a repeat of the exposition, but, as often happens, this moves instead into the expansive development.

The slow movement, in A minor, is a classical variation set in which Brahms, as usual, strictly retains the shape of the theme for each of the variations. After three variations in A minor, developed from the melody originally presented by the strings, the fourth turns to the major and develops the accompaniment figure from the piano in rich harmonic elaboration. The last variation returns to the minor mode but converts the original theme into the 6/8 meter of the preceding section before expanding into the quiet afterthought of the coda.

The scherzo is a dark and shadowy C minor—anything but the joke that the word "*scherzo*" would lead us to expect. Thus, when the music of the Trio moves into the sunshine of C major, the effect is all the stronger. Brahms doesn't often use the word "finale" in his scores; when he chooses to, it means, as one commentator has put it, that he is "stripped for action." The muscular energy of the finale, with its humor and its mystery, brings the trio to a splendidly sonorous conclusion.

—Program notes by Steven Ledbetter

Songs of a Wayfarer

Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
fröhliche Hochzeit macht,
hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
dunkles Kämmerlein,
Weine! wein'! Um meinen Schatz,
um meinen lieben Schatz!

When my sweetheart marries,
happily marries,
it will be a sad day for me!
I shall go into my little room,
my dark little room,
and weep, weep for my sweetheart,
for my dear love!

Blümlein blau! Blümlein blau!
Verdorre nicht! Verdorre nicht!
Vöglein süss! Vöglein süss!
Du singst auf grüner Heide
"Ach! wie ist die Welt so schön!
Ziküth! Ziküth!"

Blue flower, blue flower,
do not fade, do not fade!
Sweet bird! Sweet bird!
You sing on the green meadow
"Ah! How lovely the world is!
Chirp! Chirp!"

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
denk' ich an mein Leid!
An mein Leide!

Do not sing, do not blossom,
Spring is past!
All singing is over!
In the evening, when I go to sleep,
I think of my sorrow,
of my sorrow!

Please turn the page quietly, and only after the music has stopped.

Ging heut' Morgen über's Feld

Ging heut' Morgen über's Feld,
Tau noch auf den Gräsern hing,
Sprach zu mir der lust'ge Fink:
"Ei, du! Gelt?
Guten Morgen! Ei, gelt? Du!
Wird's nicht eine schöne Welt?
Schöne Welt? Zink! Zink!
Schön und flink!
Wie mir noch die Welt gefällt!"

Auch die Glockenblum' am Feld
hat mir lustig, guter Ding',
mit den Glöckchen, klinge, kling,
klinge, kling,
ihren Morgengruss geschellt:
"Wird's nicht eine schöne Welt?
Schöne Welt? Kling! Kling!
Kling! Kling! Schönes Ding!
Wie mir doch die Welt gefällt!
Heia!"

Und da fing im Sonnenschein
gleich die Welt zu funkeln an;
Alles, alles, Ton und Farbe gewann!

Im Sonnenschein!
Blum' und Vogel, gross und klein.
"Guten Tag! Guten Tag!
Ist's nicht eine schöne Welt?
Ei, du! Gelt?
Ei, du! Gelt?
Schöne Welt!"

Nun fängt auch mein Glück wohl an!
Nun fängt auch mein Glück wohl an!
Nein! Nein! Das ich mein',
Mir nimmer, nimmer blühen kann!

This morning I went over the field,
dew was still hanging on the grass,
the merry finch spoke to me:
"Ah, is it you?
Good morning! Hey, you!
Isn't it a beautiful world?
Beautiful world? Chirp! Chirp!
Beautiful and alive!
How the world pleases me!"

Even the bluebells in the field
had a merry song for me,
with their bells—ting-a-ling!
ting-a-ling!
ringing out their morning greeting:
"Isn't it a beautiful world?
A beautiful world? Ting-a-ling!
Ting-a-ling! Beautiful thing!
How the world pleases me.
Hola!"

And then in the sunshine
the world began to sparkle;
Everything, everything gained tone
and color
in the sunshine!
Flower and bird, large and small.
"Good day! Good day!
Isn't it a beautiful world?
Hey, you? Am I right?
Hey, you? Am I right?
Beautiful world!"

Now, perhaps, my happiness will begin.
Now, perhaps, my happiness will begin.
No, no! I am sure of that—
my life can never, never blossom!

Ich hab' ein glühend Messer

Ich hab' ein glühend Messer,
ein Messer in meiner Brust,
O weh! O weh!
Das schneid't so tief
in jede Freud' und jede Lust,
so tief! so tief!

Ach, was ist das für ein böser Gast!
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh'
nimmer hält er Rast!
Nicht bei Tag,
noch bei Nacht, wenn ich schlief!
O weh! O weh! O weh!

I have a glowing dagger,
a dagger in my breast,
alas! alas!
It cuts so deeply
into every joy and every happiness,
so deeply! So deeply!

Ah, what an unwelcome guest it is!
Ah, what an unwelcome guest it is!
It never grants me peace,
never grants me rest!
Not by day,
nor by night, when I would sleep!
Alas! Alas! Alas!

Wenn ich in den Himmel seh',
seh' ich zwei blaue Augen steh'n!
O weh! O weh!
Wenn ich im gelben Felde geh',
seh' ich von fern das blonde Haar
im Winde weh'n!
O weh! O weh!
Wenn ich aus dem Traum auffahr'
und höre klingen ihr silbern Lachen,
O weh! O weh!
Ich wollt' ich läg auf der
schwarzen Bahr',
könnt' nimmer, nimmer die Augen
aufmachen!

When I look into the sky,
I see two blue eyes!
Alas! Alas!
Whenever I go into the golden fields,
I see from afar her blonde hair
blowing in the wind!
Alas! Alas!
When I start up from my dreams
and hear her silver laughter ringing,
Alas! Alas!
I wish I were lying on the
black bier,
never, never to open my eyes again!

Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem
Schatz,
die haben mich in die weite Welt
geschickt.
Da muss' ich Abschied nehmen
vom allerliebsten Platz!
O Augen blau, warum habt ihr mich
angeblickt?
Nun hab' ich ewig Leid und Grämen!

My love's two blue eyes

have sent me forth into the world.

I had to bid farewell
to the place I loved the most!
O, blue eyes, why did you ever look at
me?
Now I have eternal pain and torment!

Ich bin ausgegangen in stiller Nacht,
wohl über die dunkle Heide.
Hat mir niemand Ade gesagt.
Ade! Ade! Ade!
Mein Gesell' war Lieb' und Leide.

I left in the stillness of night,
across the dark heath.
No one said farewell to me.
Farewell! Farewell! Farewell!
My companions were love and sorrow.

Auf der Strasse stand ein Lindenbaum,
da hab' ich zum ersten Mal im Schlaf
geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich
geschneit—
da wusst' ich nicht wie das Leben
tut,
war alles, alles wieder gut!
Ach, alles wieder gut!
Alles, Lieb' und Leid,
und Welt, und Traum!

On the street stood a linden tree,
where I rested in sleep for the first
time!
Under the linden tree,
which snowed its blossoms over
me—
then I no longer knew what life
does—
everything was good again!
Oh, everything good again!
Everything—love, and sorrow,
and the world and my dreams!

—Gustav Mahler

—translations by S.L.



Coming Concerts . . .

Sunday, 12 January 1986 at 3:00

Haydn Trio in G for flute, cello, and piano, Hob. XV:25
Loeffler Two Rhapsodies for oboe, viola, and piano
Lieberson *Accordance*, for eight players
Mozart String Quintet in G minor, K.516

Sunday, 6 April 1986 at 3:00

Mendelssohn Concert Piece in F for clarinet, bassoon, and piano, Op. 113
Copland Quartet for piano and strings
Boulez *Dérive*, for six players
Schubert Quintet in A for piano and strings, D.667, *Trout*

BOSTON SYMPHONY CHAMBER PLAYERS

Sunday, 12 January 1986 at 3:00 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Burton Fine, viola
Jules Eskin, cello
Edwin Barker, double bass
Doriot Anthony Dwyer, flute
Ralph Gomberg, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with assisting artists

Gilbert Kalish, piano
Peter Lieberson, conductor

and Boston Symphony Orchestra members

Craig Nordstrom, bass clarinet
Ann Hobson Pilot, harp
Richard Sebring, horn

HAYDN — Trio in G for flute, cello, and piano, Hob. XV:25

Andante
Poco Adagio
Finale: Rondo, in the Gypsies' style.
Presto

Ms. DWYER, Mr. ESKIN, and Mr. KALISH

LIEBERSON — *Accordance* (1975-76), for alto flute, viola, double bass, oboe, harp, vibraphone and glockenspiel, bass clarinet, and piano

Ms. DWYER, Mssrs. FINE, BARKER, and GOMBERG, Ms. HOBSON PILOT, Mr. FIRTH, Mr. NORDSTROM, and Mr. KALISH
PETER LIEBERSON, conductor

INTERMISSION

DEBUSSY — Sonata for flute, viola, and harp

Pastorale: Lento, dolce rubato
Interlude: Tempo di Minuetto
Finale: Allegro moderato ma risoluto

Ms. DWYER, Mr. FINE, and Ms. HOBSON PILOT

BEETHOVEN — Quintet in E-flat for piano, oboe, clarinet, horn, and bassoon, Opus 16

Grave—Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Mssrs. KALISH, GOMBERG, WRIGHT, SEBRING, and WALT

Baldwin piano

RCA, New World, DG, and Nonesuch records

Coming Concerts . . .

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brief thematic gestures) that grow and recur throughout, but never in a formally patterned way. Each of the three movements employs some of the same material, so that the overall character is similar, without striking or dramatic contrasts. Debussy composed the work in 1915 and first heard it in actual performance at a private reading on 10 December 1916 at the home of his publisher Durand. The following day he wrote, with some indication of dissatisfaction, to his friend Robert Godet:

> The sound of it is not bad, though it is not for me to speak to you of the music . . . . It is the music of a Debussy whom I no longer know. It is frightfully mournful and I don't know whether one should laugh or cry—perhaps both?

Godet argued in the work's favor, calling it a retrospective glance that was nonetheless of a piece with the composer's genius:

> In looking back to one's youth one does not see the familiar scene again, for the viewpoint has changed . . . . How modern it is, and yet how aptly does it evoke the music of the past! It seems to me that the reflective viola resurrects your youth in some kind of veiled, tender manner while the flute, assuming both a languorous and a vivacious manner as if it were impersonating a melancholy version of Puck, seems to be questioning the hidden meaning of things.

The wonderful color, the thematic and formal innovations, make it a very special example of Debussy's last period.

Ludwig van Beethoven
Quintet in E-flat for piano, oboe, clarinet, horn, and bassoon, Opus 16

During Beethoven's first years in Vienna, he wrote several chamber works involving wind instruments, not all of which have survived complete. After about 1800 his chamber music output was restricted to ensembles of stringed instruments, with or without piano. One of the most successful of his early chamber pieces is the Opus 16 quintet for piano and winds, in which the choice of instruments, key, and arrangement of movements all point to Beethoven's inspiration in Mozart's masterful quintet for the same forces (K.452). Certain elements of Mozart's ground plan may be discerned, such as the way the slow introduction presents each of the protagonists in little solo snatches, or the arpeggiated horn call near the end of the first movement. But with a composer of Beethoven's imagination the influence of an older composer always takes the form of a call to new creation, not plagiarism, and attempts to trace really direct connections between the two works are otiose.

The quintet seems to have been composed in late 1796 or early 1797 and achieved its first performance as one of two Beethoven works included in a concert presented by the violinist Schuppanzigh on 6 April 1797. The piano part, no doubt created for Beethoven's own use, is brilliant and elaborate, even to including concerto-like cadenzas, while the fact that the clarinet tends to lead the winds virtually throughout has prompted the suggestion that Beethoven may have planned the work for Joseph Beer, the earliest important clarinet virtuoso, for whom it is believed that Beethoven also wrote his trio, Opus 11, for piano, clarinet, and cello the following year.

A special performance of the quintet took place some years after its composition, apparently in the home of Prince Lobkowitz on the same evening that the newly composed *Eroica* Symphony had its first semi-public hearing. One of the distinguished musicians present was Friedrich Ramm, the oboe virtuoso from Mannheim whose virtuosity and beauty of tone were legendary (Mozart had written his F major oboe

quartet for Ramm more than twenty years earlier, not to mention the important oboe part in his opera *Idomeneo*). After the playing of the new, long, and very difficult symphony, a group including Ramm as oboist and Beethoven as pianist began to play the popular quintet for piano and winds (possibly as a balm to soothe everyone's nerves after the trying audition of so advanced a symphony?), and what happened was related by Beethoven's friend Ferdinand Ries:

> In the last Allegro there are several holds before the theme is resumed. At one of these Beethoven suddenly began to improvise, took the Rondo for a theme and entertained himself and the others for a considerable time, but not the other players. They were displeased and Ramm even very angry. It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths, only to put them down again. At length Beethoven was satisfied and dropped into the Rondo. The whole company was transported with delight.

—Program notes by Steven Ledbetter



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Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with assisting artists
Gilbert Kalish, piano
Pascal Verrot, conductor

MENDELSSOHN — *Concertstück* No. 2 in F, Opus 114, for clarinet, bassoon, and piano

Mssrs. WRIGHT, WALT, and KALISH

COPLAND — Quartet for Piano and Strings

Adagio serio
Allegro giusto
Non troppo lento

Mssrs. KALISH, LOWE, FINE, and ESKIN

INTERMISSION

BOULEZ — *Dêrive*, for flute, clarinet, violin, cello, vibraphone, and piano

Ms. DWYER; Mssrs. WRIGHT, LOWE, ESKIN, FIRTH, and KALISH
PASCAL VERROT, conductor

SCHUBERT — Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

Allegro vivace
Andante
Scherzo: Presto
Theme and Variations: Andantino—Allegretto
Finale: Allegro giusto

Mssrs. KALISH, LOWE, FINE, ESKIN, and BARKER

Baldwin piano

RCA, New World, DG, and Nonesuch records

Felix Mendelssohn
Concertstück No. 2 in F, Opus 114, for clarinet, bassoon, and piano

Mendelssohn wrote this little piece (and a second one listed as Opus 113) in early 1833, when he was a few weeks short of his twenty-fourth birthday. The title *Concertstück* was borrowed from Carl Maria von Weber, whose F minor *Concertstück* for piano and orchestra was one of the most popular works of the day. The title in German is ambiguous, in that "*Concert*" (or, in the standard modern German spelling, "*Konzert*") could mean either "concert" or "concerto"—hence, a "*Concertstück*" could be simply a "concert piece" or a "concerto piece," the latter awkward term implying that it was perhaps too freewheeling to be a full-fledged concerto, though it resembled one in certain respects. Perhaps the most accurate translation of the title—though too informal for a program listing!—is "something like a concerto." In any case, Mendelssohn composed his *Concertstück* for clarinet and basset horn with orchestral accompaniment; later he published it, but only with piano accompaniment. And the basset horn, a low-pitched member of the clarinet family now regarded as obsolete, has been replaced in recent editions of the work by a bassoon.

The *Concertstück* has distinguished siblings in Mendelssohn's output: he had just finished the *Hebrides* (*Fingal's Cave*) Overture in London the preceding summer, and he was hard at work completing the *Italian* Symphony even as he turned out this little display piece for two wind instruments and accompaniment. Like Weber's *Concertstück* before it, Mendelssohn's suggests the normal three-movement layout of a concerto (fast-slow-fast), but in abbreviated form, with sections that follow one another directly: the opening Presto, a contrasting Andante, and an Allegretto grazioso that culminates in the brilliant coda marked "*Presto e con fuoco.*"

Aaron Copland
Quartet for piano and strings

The Quartet for Piano and Strings, dedicated to Elizabeth Sprague Coolidge, was begun during Copland's residency at Tanglewood in 1950 and completed on 20 October that year in Sneden's Landing, New York. Of this piece, the composer has written:

> A barn in Richmond, Massachusetts, with a beautiful view of open meadow and distant mountains housed me during the summer of 1950, and it was there that I first consciously tried my hand, in my piano quartet, at twelve-tone composition. I found this approach to be liberating in two respects: it forces the tonal composer to have less conventional thoughts in respect to chord structure and it tends to have a refreshing influence so far as melody and figuration are concerned.

The first three notes of the row (B-flat, A-flat, G-flat) could easily be part of a major scale, and what follows suggests at first a whole-tone scale. The fact that the composer's twelve-tone row is so nearly diatonic lends to the work a songfulness not always found in twelve-tone music. Copland uses this material with considerable freedom and imagination, not at all concerned to follow the "rules" of twelve-tone writing, though still deriving the principal ideas from manipulations of the basic row—and remaining recognizably himself at all times.

Pierre Boulez
Dérive, for flute, clarinet, violin, cello, vibraphone, and piano

In recent years, Pierre Boulez has concentrated his activity as a composer largely on the combination of live instruments with computers and tape recorders in a complex technological web. *Dérive*, however, was composed solely for normal acoustical instruments without electronic intervention or computer-generated electronics. The score

bears the date 8 June 1984 and a dedication to William Glock, who was, from 1959 to 1973, in charge of music at the BBC. His role there proved to be of signal importance to English musical life through his imaginative program planning, "particularly in his ability to bring together old and new music to their mutual illumination" (to quote Peter Heyworth's article on Glock in The New Grove). It was William Glock who, in 1971, named Pierre Boulez as chief conductor of the BBC Symphony Orchestra, an appointment that has had many ramifications in the concert, broadcast, and recording worlds through the live and taped performances of that ensemble under Boulez's direction in a wide range of twentieth-century pieces. *Dérive* is thus a tribute to a man who was at one time the composer's employer, but far more importantly, an activist visionary in music administration.

Dérive was premiered by members of the London Sinfonietta under the direction of Oliver Knussen at St. John's Church, London. It is an intensely concentrated score, presenting, in its time-span of roughly seven minutes, a single large expressive arch, of which the middle section derives from elements introduced in the opening section (hence, in part, the title *Dérive*). The title of the work also suggests the French words "*la rive*" ("the river"), conjuring up a whole French tradition—including Debussy and Messiaen—of music evoking bodies of water. Aqueous imagery may be intended here, too, for the instruments mostly utter delicate arabesques or extended trills over long-held tones, in a kind of shimmering reflection. The fluid and uncertain meter becomes clear for a time in the center section (in the piano), but it eventually disappears again. For the most part, Boulez pairs his instruments by family—the two woodwinds (flute and clarinet), the two strings (violin and cello), and the two percussion instruments (vibraphone and piano), but as the liquid shapes appear and disappear, the pairings become less systematic, and the various elements commingle in a richly colorful flux of sound.

Franz Schubert
Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

During the summer of 1819, Schubert took a vacation trip with his friend Johann Michael Vogl to Linz and Steyr in Upper Austria. Schubert was delighted to discover that his host in Steyr had eight daughters, "almost all pretty," as he wrote his brother. "You can see that there is plenty to do." In addition to being decorative, the girls were also musical, and many evenings were spent performing Schubert's songs and piano pieces. One particularly favored song, *Die Forelle* ("The Trout"), composed two years earlier, was so popular at these parlor concerts that when a local amateur cellist of some means, Sylvester Paumgartner, commissioned a quintet from Schubert for the same performing ensemble as Hummel's Opus 87—piano, violin, viola, cello, and double bass—he specifically requested a set of variations on *Die Forelle* as one of the movements.

The work that resulted has long been Schubert's most popular chamber composition—neither his most dramatic nor his most far-reaching, but certainly one of his most lovable (and that is saying a lot!). In a letter to his brother during this vacation, Schubert wrote, "The country round Steyr is unimaginably lovely." The companionship was pleasant, too, and Schubert always delighted in casual music-making. All of these pleasures, natural and social, seem to have been captured in this frank and open-hearted score. So much satisfaction did he find in his circumstances and his composing that he produced not the usual four movements, but five.

The triplet figure stated by the piano at the very beginning of the opening Allegro dominates the entire movement, bubbling along as a foil to the lyrical theme presented immediately after in the strings. The Andante exploits a typically Schubertian indolence—laying out its slow-movement sonata-form plan (i.e., one without a development section) in such a way that the second half is simply a repetition of the first half at a different level, calculated to end in the home key. Thus, a tranquil first

theme in F major moves, with increasing decoration, to the second in the relatively bright key of D; an immediate restatement in the unexpected key of A-flat major proceeds in as nearly literal a repetition as possible to bring the second material back in the home key of F. The scherzo is vigorous and propulsive, becoming only slightly more relaxed in the Trio.

The fourth movement, based on *Die Forelle*, is by far the best-known section of the quintet. Schubert's original song might conceivably have been a folk song imitation (if one considers only the opening stanzas), but when the poet described the trickery by which the fisherman finally catches the wily trout, the composer wrote a more elaborate, expressively modulatory stanza. For the variation set, however, Schubert chose to use only the version of the tune that might be considered most like folk song. The theme—a simple harmonization of the tune in D major—is presented in strings alone; then the first three variations place it progressively in the treble (piano), a middle voice (viola), and bass (cello), while the other parts add increasingly lavish ornamentation. The fourth variation turns to a stormy D minor, which in turn leads to the most far-reaching of the variations, beginning in B-flat and hinting at far harmonic vistas before returning irresistibly to D major for the final Allegretto, which is also the only variation in the entire set to use the familiar piano figure that was so much a part of the original song.

The closing movement is lively and exceedingly simple, once more creating its second half by copying the first half at a pitch level designed to return to the home key of A major at the end. A slightly martial character in the main theme yields finally to the bubbling triplets that had played so important a role in the first two movements as well.

—Program notes by Steven Ledbetter

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23 November 1986	Beethoven	Trio in C minor for violin, viola, and cello, Opus 9, No. 3
	Poulenc	Sextet for piano and winds
	Brahms	Piano Quartet in C minor, Opus 60
8 February 1987	Beethoven	Trio in B-flat for clarinet, cello, and piano, Opus 11
	Poulenc	*Le Bal masqué*, Cantata for voice and eight instruments with SANFORD SYLVAN, baritone
	Perle	Serenade No. 3, for piano and ten instruments
	Mozart	Quintet in E-flat for horn and strings, K.407
5 April 1987	Hindemith	*Kleine Kammermusik*, for woodwind quintet, Opus 24, No. 2
	Ravel	Trio for piano, violin, and cello
	Knussen	*Ophelia Dances*, for chamber ensemble
	Spohr	Nonet in F for strings and winds, Opus 31

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